

# theboar

Everyone knows about the bench next to Bluebell

Wednesday 9th March, 2016  
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## Survey finds 6% of Warwick students take drugs daily



**INSIDE: 14 page Varsity Special edition**

>> Image: Connor O'Shea / The Boar

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# Editors' Picks

## *The lost art of journalism* Arts (p. 34)

Everyone hates journalists. That is something that I have learnt as Editor-in-Chief. Regardless of who you are speaking to, or which event you are covering, being part of a media organisation always gets treated with an air of suspicion. However, the one thing that people forget is that telling stories isn't easy, and that is effectively what journalists do. I really enjoyed the Arts Column this week, as it talks about the lost art of journalism – the craft of writing to inform and persuade. If you have ever put pen to paper, then you might want to take a gander at it – it's incredible.

**Hiran Adhia**

## *The Inspiration Game* Books & Games (p.38)

Section collaborations are always a really interesting read. This issue we have an unexpected pairing with Books and Games talking about how certain books have influenced popular video games. Not only does it show how well sections can work together, but how you might have something in common with the flatmate who spends all day in their room gaming/reading.

**Bethan McGrath**

## *Do you even lift sis?* Lifestyle (p. 16)

As anyone who's ever seen me try to screw the lid off the top of a Dolmio jar will be able to tell you, I've never personally used the gym facilities on campus or Leamington, but - when I imagine what it might be like to - I rarely picture girls deadlifting dumbbells and boys toning their tushes. Arthi Nachiappan has a well-researched and insightful feature that bemoans and interrogates the widely-held notion that women gym for glamour while men sweat for sport. Which begs the question: why do many gyms (such as Bizz in Leamington) leave weights out of their women's only sections?

**Jacob Mier**

## *Varsity Pullout* Sport (p. 18-31)

Another year, another Varsity, another issue of supreme coverage by *The Boar* of the greatest sporting event this side of Claycroft. Shingi Mararike, Sports Editor extraordinaire, has overseen a cracking rundown of the highs, the lows, and everything else in between (spoiler: contains nudity. And it's not the rowers, sadly). There are match reports, social media wizardry, there are highlights from the second ever Varsity Clockwatch liveblog (guaranteed hilarity for your next trip to the toilet, I promise). Have a read if the idea of waiting another year for your Coventry-destroying sports fixtures is just too much for you!

**Sam Evans**



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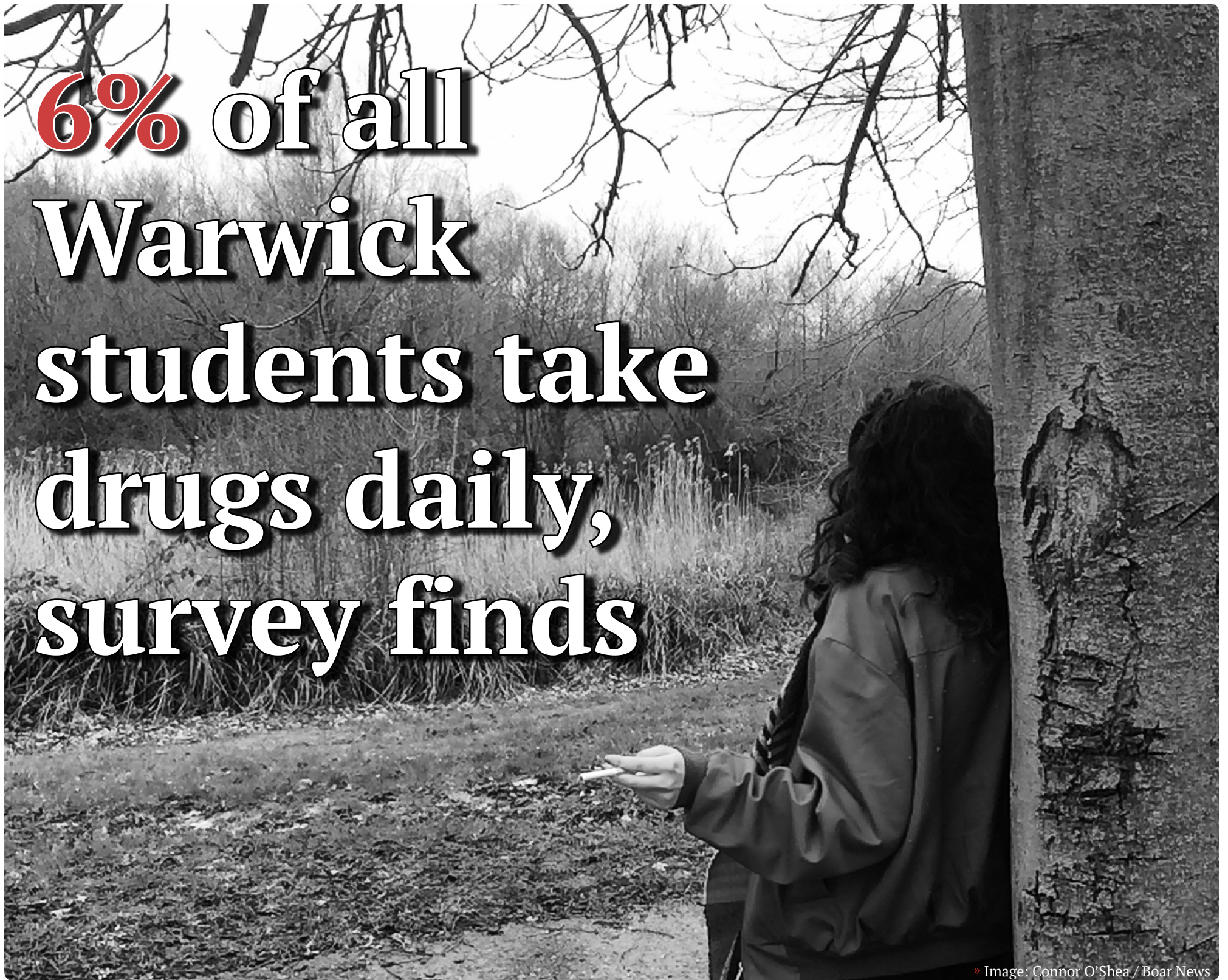
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## 6% of all Warwick students take drugs daily, survey finds



» Image: Connor O'Shea / Boar News

Clare Clarke

**A Freedom of Information (FOI) request has shown the number of students caught with drugs on campus at the University of Warwick. Only 10 students were caught last year.**

Over the past five years there has been a varying number of students caught using or possessing illegal substances on campus – ranging from less than five to a spike of 24 in 2013/14.

Last year, six students were evicted from their on-campus accommodations for using or possessing illegal substances.

While the number of students caught or evicted has been quite low, a survey conducted by the *Boar* found that the number of Warwick students who had taken drugs were far higher than the FOI may sug-

gest.

The survey, asking 500 Warwick students about drugs, found that almost 57% of students had taken an illegal drug. This is compared to a national average of 70%.

### 57%

Percentage of students at Warwick who have taken drugs before

Of those who had taken drugs, 53% had taken Class B drugs (which include cannabis and codeine). Perhaps more surprising is that 29% had taken Class A, and 12% Class C.

However, even though many had never tried drugs the survey

showed that almost two-thirds thought that drugs were easy to access at the university.

Some students said that it depends on who you know, while others said it was dependent on the drug.

Another student said: "It's easy to access drugs anywhere pretty much."

While the number of students who have taken drugs is almost at 57%, this statistic trails behind the national average of 70% of students.

A 2015 *Tab* poll found that Warwick ranked in the bottom three of their "druggiest uni" list, much lower than its 2013 poll which showed 78% of Warwick students as having tried drugs and placed it at 7th.

Manchester University was found to have the highest number of students who had taken drugs, with 85%, while Warwick was on par with Cambridge and Lough-

borough universities.

One student commented: "Sometimes fam #freecalvin" - referring to Calvin Chan, a Warwick chemistry student who was caught with £18K in drugs last year.

The survey also asked how often

### 6%

Percentage of daily drug-takers at Warwick

students took drugs, with the majority (38%) saying "every now and again". Most surprising is that, of students who took drugs, 10% said they took drugs almost daily. This amounts to approximately 6% of all students.

The number of students evicted from halls was often far lower than

those caught - except in 2011/12 where ten students were evicted while only eight students were caught by security services.

The cause of this discrepancy was that previous to October 2014, the Residential Life Team had the power to evict students without involving the Security Services – while now they are required to be present for all drug related searches conducted on-campus.

An anonymous second-year Warwick student commented on the University's eviction rate: "The government's current drug policy is backwards and on the way out – as exemplified by the moves of many American states to legalise recreational use of marijuana - and it is appropriate that as a forward-looking institution, Warwick seems to be supportive of expanding the mind herbally as well as academically."

# Reports of sexual offences double over two years

Sarah Morland

The number of sexual offences reported by Warwickshire Police has almost doubled in the last two years, according to new information obtained under the Freedom of Information Act.

The county, with a population of just over half a million, has seen an 80.9% increase in reported sex crimes since 2013, with 959 offences and 893 victims recorded in the last year alone.

While the percentage of female victims remains over-

whelming, the male proportion has increased by a third to 16%.

**Offences included rape, child sex grooming and attempted murder. 893 victims were recorded in the last year alone.**

More disturbing is the 145% surge in offences committed on children under the age of 13.

This age group saw the largest increase over the last cou-

ple of years, more than doubling that of teenagers under 16 and older individuals, both of which rose by just under two thirds.

The nationwide upsurge in sex crimes has been linked to the rising popularity of dating apps, such as Grindr and Tinder, which in the last year were implicated in criminal reports 135 and 277 times respectively.

The 55 reports of dating-app related crimes in 2013 — just months after the release of Tinder — nearly quadrupled within the year.

By October 2015 the quantity of annual criminal complaints had

risen sevenfold to 412. Offences included rape, child sex grooming and attempted murder. In Warwickshire the quantity of recorded crimes related to dating apps or websites remains low, although the victim demographic has aged by an average 20 years since 2013.

PlentyOfFish, the self-proclaimed largest dating site with over 3 million active daily users, was repeatedly mentioned in reports, alongside Voodoo, Badoo and Qeep. Complaints included fraud, blackmail, theft, harassment, indecent messages and sexual offence.

A first-year PPE student com-

mented: “It’s reassuring to see that more people feel comfortable reporting sexual offences to the police.”

“However, the rise is very alarming for me, especially as a woman.”

According to a *Telegraph* survey published last year, 1 in 3 female students in the UK are either sexually assaulted or abused on campus, while half of female undergraduates know someone who has experienced sexual assault or unwanted advances.

The ongoing effects of technology on safety in dating and on campus have yet to be qualified.

» Image: Fyggel/ Flickr

## Student stories from around the globe

In this issue, Sarah Morland reports on news affecting students across the world

### South Africa Buildings burned

Two university buildings and a security car were burned down in protests at North-West University, where security fought crowds with tear gas and rubber bullets.

The incident is part of an increasingly violent wave of student protests in South Africa primarily challenging issues of tuition fees and race.

The unrest began on the Mafikeng campus following the inauguration of a new Student Representative Council, the previous one having been dissolved by university management.

A security car was later set on fire alongside the university science centre.

The blaze quickly spread to a nearby administration building.

**‘Tuition fees and race’**

North-West University was shut down “indefinitely” following the fire, joining several of the nation’s top universities to have also been closed in the recent turmoil.

President Jacob Zuma condemned the occurrence of violence to the buildings: “The burning of university buildings at a time when we are prioritising the education of our youth is inexplicable and can never be condoned.”

### Hong Kong Protestors on trial

Three prominent leaders of Hong Kong’s Occupy movement have pleaded non-guilty to the charge of taking part in and inciting unlawful assembly at a trial that opened last Monday.

The accusations relate to a protest days before the citywide Umbrella Movement in September 2014.

Students and other demonstrators broke into Civic Square in the Government HQ, formerly an area of public protest.

**‘Brought the city to a halt’**

The movement campaigned for an

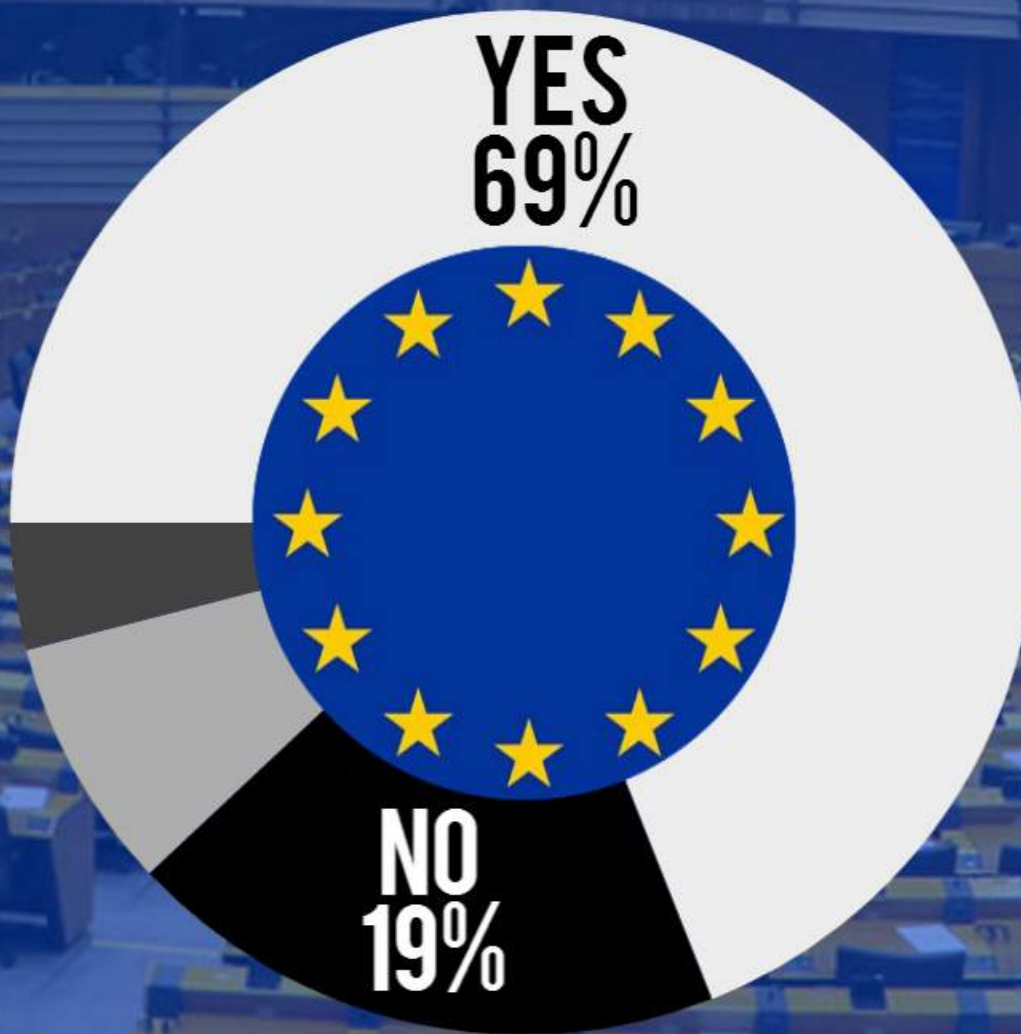
electoral reform which would allow the public nomination of candidates for chief executive and elections without interference from Beijing.

Tens of thousands occupied busy streets in Hong Kong, which brought the city to a halt.

If convicted, Joshua Wong, 19, Alex Chow, 25, and Nathan Law, 22, could all face up to five years of imprisonment.

Student activists have condemned current chief executive Leung Chun-ying’s attitudes for provoking the existing divisions, while some predict that a prosecution could generate further protests and discontent.

# Should Britain remain in the EU?



## Billy Perrigo

Over two thirds of Warwick students want Britain to remain a member of the European Union, a survey carried out by the *Boar* has revealed.

A clear majority also believed that Warwick University would suffer if Britain were to leave the EU.

Of the 154 students surveyed, less than one in five wanted Britain to leave.

Britain is set to have a referendum on continuing its EU membership on June 23.

The survey indicated high levels of student interest in the referendum. Only 2.6% of respondents said that they would not be voting despite being eligible.

However, it must be taken into account that this survey was voluntary, and therefore likely to appeal more to politically-minded students.

**2.6%**

Wouldn't vote, despite being eligible

It also revealed that a significant number of EU and international students - who cannot vote - still held opinions on Britain's membership.

Of those who could not vote (19.5% of respondents,) none wanted Britain to leave the European Union.

Immigration and sovereignty were cited as the main factors in the decisions of students wanting to leave.

By contrast, economics and freedom of movement were the main factors given by those who wanted a remain vote.

However, answers from both sides were incredibly varied, showing the complicated nature of the debate.

Also cited as important issues were international cooperation, science funding, democracy, peace, and human rights.

One respondent answered that "without the EU, the Tories could change human rights laws, and that is terrifying."

## Lily Pickard

The two Warwick student groups campaigning in favour and against the European Union (EU) referendum have upped their action in recent weeks.

Warwick 'IN' Europe and Warwick Brexit Campaign have begun to have a clear presence on social media and campus, as both vie to convince Warwick students.

As their names suggest, Warwick 'IN' Europe argues we should remain in the EU, whereas Warwick Brexit argues we should leave.

The registration period begins in March - and with student political engagement at a consistent low, part of the challenge for both sides at Warwick will be getting fellow students to engage and vote.

There are, however, several issues at work around how these student groups are going to campaign.

**"The pandemonium is getting to boiling point"**

Warwick 'IN' Europe

The university is as of yet undecided whether or not political campaigning - except for SU elections - can take presence actively on campus in regards to posters and the like. If this is the case, visibility will be limited for both sides.

Furthermore, the university plans to debate whether or not to take a stance on the referendum: presumably, something which may impact how much campaigning the other side is able to do.

Warwick 'IN' Europe stated several factors to their recent increase in action, these factors included: "The date of the referendum is sooner than some of us realised previously".

They continued: "Whichever way you would vote the general pandemonium surrounding the referendum is getting to boiling point."

Warwick Brexit commented: "Brexit gives us the chance to govern ourselves and secure our future - it is the optimist's choice."

"With a date set for the referendum, it is of upmost importance to begin the campaign for self-rule, and internationalism."

Image: Diamond Geezer / Flickr

## North Korea Press conference by student

American college student Otto Warmbier appeared at a press conference nearly 2 months after his detention for the attempted theft of a propaganda banner at a Pyongyang hotel.

The banner contained a political slogan. His press conference appeared on CNN.

The 21-year-old, accused of a "hostile act", spoke at the People's Palace of Culture, where he claimed to have been "used and manipulated" by the US administration.

**'Begged for forgiveness'**

Mr Warmbier said he was asked to bring back the banner as a "trophy" at the request of a woman from his local Methodist Church in exchange for a \$10,000 used car.

The University of Virginia junior tearfully begged for forgiveness on behalf of his family.

The USA has itself accused North Korea of parading Mr Warmbier to the media "for propaganda purposes."

Warmbier said: "I never, never should have allowed myself to be lured by the US administration to commit a crime in this country. I made the worst mistake of my life."

## USA Students removed at Trump rally

Presidential hopeful Donald Trump saw groups of black protesters removed from two university rallies on the eve of the Super Tuesday vote.

The first rally took place on Monday at Radford University, Virginia, where dozens of black students were removed for chanting "No more hate! No more hate! Let's be equal, let's be great!".

They were also waving Black Lives Matter posters in response to the candidate's recent failure to disavow the Klu Klux Klan on CNN.

Mr Trump responded with: "Get them out, get them out...are you from Mexico?"

At a rally hours later in Valdosta State University, Georgia, 30 Black Lives Matter silent protesters, dressed in black, were removed from the bleachers by security officials.

**"Get them out"**

The presidential candidate has denied direct responsibility for the action.

The following day Mr Trump scored a sweeping victory over his rivals, winning in seven states, including Georgia and Virginia with 38.8% and 34.7% respectively.

# “If there was an easy answer, lots of institutions would be doing it”

New Vice Chancellor discusses study space, student-university relations and sexual harassment on campus

Cath Lyon  
Josh Payne

*The Boar*, Radio at Warwick (RaW) and Warwick TV (WTV) held the first student press meeting with the Stuart Croft, the new Vice Chancellor, on Monday 29th February.

*The Boar: What do you think you can bring to the role of Vice Chancellor?*

Stuart Croft: I've started to talk with people about, for example, the social mobility side of things in terms of the way in which this institution can play a stronger and more obvious role in this region, particularly for Coventry and Warwickshire. I think there are a lot more things we can do to connect the research we do with the challenges of contemporary society.

*RaW: Over the past 2 years, the university and the student body have had a kind of frosty relation-*

*ship. What are you going to do to ensure good relations between the student body and the university?*

SC: I'm really keen to do the work that's needed in terms of listening and talking. There will be moments of disagreement, but if we can be open and honest about that, that's a good thing. I think all that needs to happen over the course of the calendar year is just more debate.

*The Boar: Another issue is the lack of study space around campus. How do you plan to address this?*

SC: There's some work going on at the moment to understand what else we can do given how tight the campus is on space. We've also got a debate going on at the moment about 24/7 library access and that would make a huge difference if people would use it. We've got to understand the demand first but there is no clear solution at the moment.

*The Boar: What are the staff con-*

*cerns you would like to address?*

SC: Pay is going to be one, low pay specifically. We have a challenge to work out how we need to respond as an institution to issues where we have low pay and a national pay spine. I've been talking to trade unionists about how we can talk about these issues carefully. We are focusing on those who are below the threshold and looking for ways we can address the issues.

*The Boar: One of the issues raised in Vice Chancellor's Question Time was sexual harassment on campus. What steps are you taking to make sure the issues that are raised are dealt with?*

SC: It's a huge societal problem and I think one of the things I think is really important is to try and think practically about what we can do and we can say as well. If there was an easy answer, lots of institutions would be doing it now but what we want to do is ask for concrete ideas.



» Image: *The Boar*

## Westwood kitchen fire

Raam Jeganathan

**A kitchen on the second floor of the Hampton block, Westwood campus, caught fire due to a faulty toaster, just under two weeks ago.**

The fire, which had come to prominence through Yik Yak (the popular social media application used by the University's students) set off the alarm at about 5am, with fire engines quickly reporting to the scene, and taking about 45 minutes to put the fire out.

This was one of the worst incidents to happen within student's campus accommodation this academic year, and certainly the first fire in an accommodation in 2016.

The fire had started due to a problematic toaster, moved from its original position in the kitchen, not automatically turning off when the switch was turned off after a student had made some toast.

Now, throughout the block, there are posters of the damage and a warning sign in each kitchen to avoid a repeat of the accident.

## Naked guy at Neon

Lauren Hurrell

**A visiting student was temporarily banned from Leamington Spa last Friday after stripping on Neon dance floor.**

Andy, from Loughborough University, was on a night out at Leamington's club with Warwick Engineering student Matt Moore when he decided to remove his clothes.

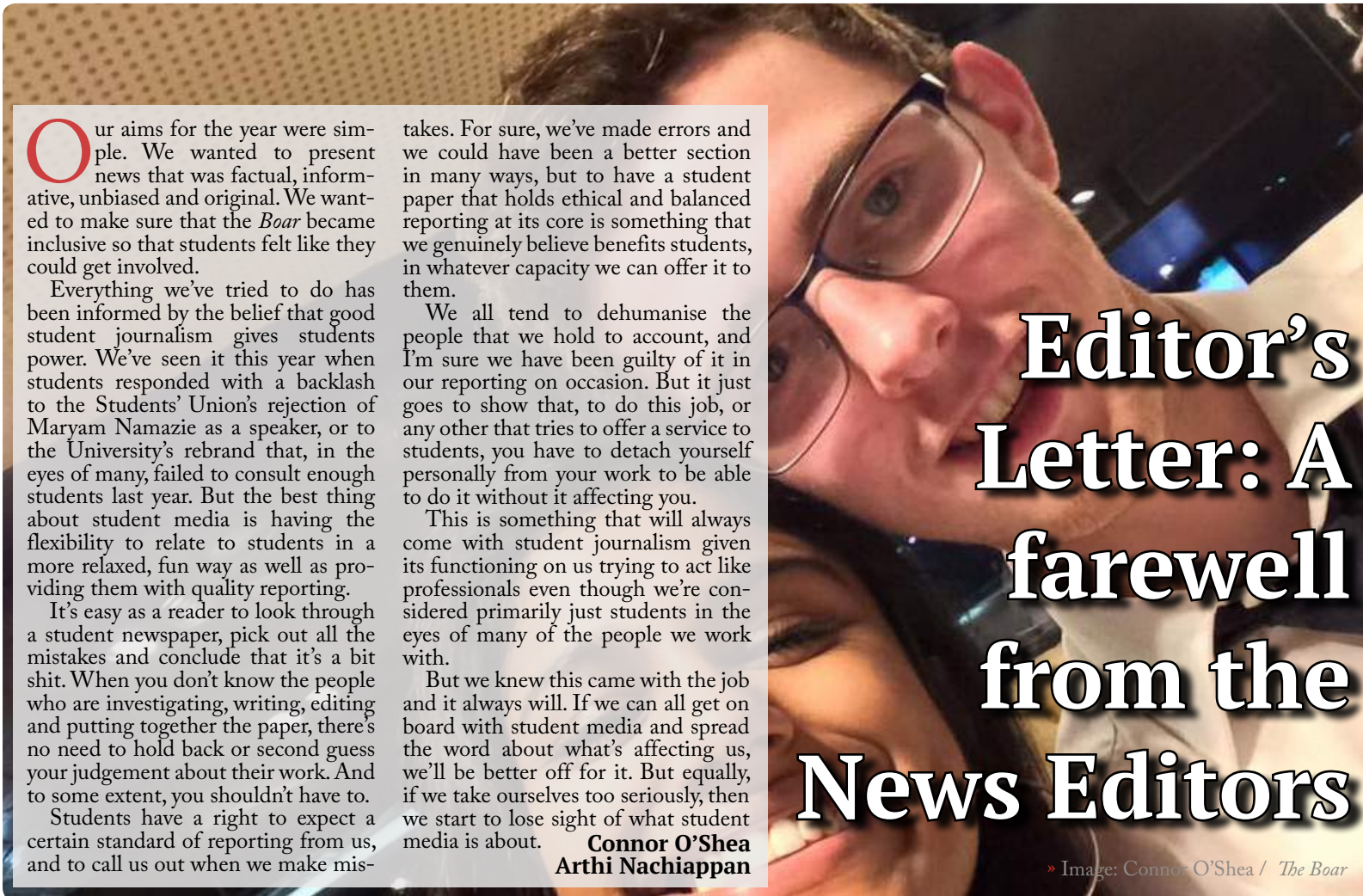
The Neon bouncers were less than impressed by this, resulting in Andy being removed from the club and taken to a police car outside, as Matt Moore remembers "with his boxers still round his ankles".

He was then issued with a Notice of Direction to Leave from Leamington Spa, banning him from the town for 48 hours and was threatened with arrest if he did not call a taxi immediately.

Andy, however, does not think this will stop him from returning to Leam in the future: "Warwick University is somewhere I will definitely be visiting again but hopefully with no consequences next time".



» Image: Yik Yak



Our aims for the year were simple. We wanted to present news that was factual, informative, unbiased and original. We wanted to make sure that the *Boar* became inclusive so that students felt like they could get involved.

Everything we've tried to do has been informed by the belief that good student journalism gives students power. We've seen it this year when students responded with a backlash to the Students' Union's rejection of Maryam Namazie as a speaker, or to the University's rebrand that, in the eyes of many, failed to consult enough students last year. But the best thing about student media is having the flexibility to relate to students in a more relaxed, fun way as well as providing them with quality reporting.

It's easy as a reader to look through a student newspaper, pick out all the mistakes and conclude that it's a bit shit. When you don't know the people who are investigating, writing, editing and putting together the paper, there's no need to hold back or second guess your judgement about their work. And to some extent, you shouldn't have to.

Students have a right to expect a certain standard of reporting from us, and to call us out when we make mis-

takes. For sure, we've made errors and we could have been a better section in many ways, but to have a student paper that holds ethical and balanced reporting at its core is something that we genuinely believe benefits students, in whatever capacity we can offer it to them.

We all tend to dehumanise the people that we hold to account, and I'm sure we have been guilty of it in our reporting on occasion. But it just goes to show that, to do this job, or any other that tries to offer a service to students, you have to detach yourself personally from your work to be able to do it without it affecting you.

This is something that will always come with student journalism given its functioning on us trying to act like professionals even though we're considered primarily just students in the eyes of many of the people we work with.

But we knew this came with the job and it always will. If we can all get on board with student media and spread the word about what's affecting us, we'll be better off for it. But equally, if we take ourselves too seriously, then we start to lose sight of what student media is about.

**Connor O'Shea  
Arthi Nachiappan**

## Editor's Letter: A farewell from the News Editors

» Image: Connor O'Shea / *The Boar*



**Mike Wrench  
Clara Paniago**

The University of Buckingham have brought sniffer dogs onto campus to reinforce their 'zero-policy' tolerance to drugs. The University's vice-chancellor, Sir Anthony Seldon, has said that use of illegal drugs are large factor in mental health issues. There will be regular sniffer dog patrols on campus, serving a dual purpose – less tolerance of drugs, and continual doggy distress days, though with less puppies.

A £3.4 million research programme has been announced between Warwick, Edinburgh, and Daresbury lab (which is in my home town). The research involved could produce applications such as heat transferal equal to 'cooling the surface of the sun'. The grant is enough for 25 years of research and eight doctoral scholarships. That puts Nigel Thrift's wage into perspective.

More lollipop men and women are needed in Leamington and Kenilworth, it has recently been announced. Warwickshire council are looking for full time and 'relief' lollipop humans to aid children in crossing roads. The council have said that the lollipop people are important in keeping children safe. So for all you arts students out there looking for a job, theirs a worthwhile role not too far away.

The Shakespeare First Folio will soon be on display at St Mary's Church in Warwick. The 1623 text is a loan from the Victoria and Albert museum in London, used to celebrate the 400th anniversary of the poet's death. This will be joined by a King James Bible from 1611 from Cambridge University. They have been dubbed as "two of the most influential books". The anniversary of the poet's death will be celebrated between the 14th of April and 21st of June, with an opening ceremony by Dame Judi Dench.

Later buses will be used in Term 3 to accommodate the new 24/7 library hours. These additional late-night services will continue throughout the next academic year. An additional eight new buses will be available. This has come after over 200 complaints to the Students' Union (SU) in October, with a campaign led by SU president Isaac Leigh.

# Pilot lands Presidential win



## President Luke Pilot

**Luke Pilot has landed a presidential victory in this year's SU elections. Pilot will head up the SU for the next academic year alongside the six other newly elected sabbatical officers.**

In an event held at the Dirty Duck on 4 March, the winners were announced after a hotly contested and extremely tight race.

The next SU president - to take over from Isaac Leigh - is the SU's current welfare officer, Luke Pilot.

George Creasey, current societies officer, came second with 48.9% of the vote compared to Luke's 51.1%, the closest result of the night.

Becky Gittins was announced as democracy and development officer; Hope Worsdale as education officer; and Chloe Wynne as welfare officer.

These three, alongside Marissa Beatty for societies officer, make next year's team a women-led one, with 4 out of the 7 officers being women.

This is in contrast to the all-male

sabbatical team of the current academic year.

The line-up is completed by Ted Crowson as sports officer, and an uncontested Nat Panda in his second term as postgraduate officer.

However, as with this year, the team continues to be all-white, despite having more women.

This follows just three BME students standing in the election.

In his acceptance speech, Luke Pilot commented: "I'm so excited to work with such a fantastic team in such a great institution as Warwick SU."

Alongside the sabbatical officer elections, a team of part time officers were also announced.

The new women's officer is Emma Marie and the LGBTUA+ officer is Maddie Simcock-Brown.

Iranga Tcheko took ethnic minorities officer and Jenny Wheeler is once again disabled students officer.

Sam Carter won environment and ethics office.

<p><b>Education</b> Hope Worsdale</p>	<p><b>Democracy</b> Becky Gittins</p>	<p><b>Welfare</b> Chloe Wynne</p>
<p><b>Postgrad</b> Nat Panda</p>	<p><b>Sports</b> Ted Crowson</p>	<p><b>Societies</b> Marissa Beatty</p>



## “The beauty of freedom of expression is the ability to rejoice in ideas”

**Benjamin David  
David LeChat Lewis**

Several months ago, Maryam Nama-zie, a lifelong campaigner for secularism and for human rights was blocked from speaking to the Warwick Atheists, Secularists and Humanists student society on the grounds that she could incite hatred. Given Maryam’s track record campaigning for human rights and for secularism, such an indictment was obviously ridiculous and patently false.

This is not an isolated incident - it happens frequently at universities across the entire country. Another similar incident occurred when human rights activist, Peter Tatchell, was outrageously called a “racist” and a “transphobe” by a high-ranking officer within the NUS. Fran Cowling, the LGBT officer of the National Union of Students was scheduled to talk at an event alongside Tatchell but then went on to no-platform herself in protest.

What is more, *Spiked* magazine recently released its Free Speech University Rankings. For 115 universities, 63 had the RED rating, indicating it “has banned and actively censored ideas on campus”. Warwick was, unsurprisingly (but worryingly), in this category.

For such reasons, we worked with various other student campaigners across the country to create the #Right2Debate campaign. The #Right2Debate campaign is a nationwide initiative that aims to reform student union and NUS policies. Those who break the law, i.e. those calling for violence against individuals or inciting hatred, must, of course, be no-platformed.

However, this should only be done if unequivocal citable evidence can be given for students to see. We believe that when it comes to narratives or beliefs considered ‘offensive’, ‘divisive’ or ‘insensitive’, debate rather than censorship should always be the approach of student unions and the NUS. The same applies to those who critique, mock and/or satirise ideas and beliefs.

**There is something rather sinister about the unbridled confidence concerning these particular narratives that must not be questioned**

When it comes to safe space policies of student unions they are, in principle, sensible. They endeavour to stop university environments being friction-laden, divisive and hostile for students. The problem though is that ‘safe space’ policies are creating excessive degrees of censorship and no-platforming, based solely on account of a speaker having beliefs that differ from the conventional.

Universities have a responsibility to protect their students. But student unions seem to have forgotten that they also have a responsibility to ensure that freedom of expression is safeguarded on our campuses. It is worth considering the true purpose of a university. It should not be principally a business, but a space for intellectual discussion and engagement.

Everyone is entitled to their own opinion, and no single view is sacred. Feelings do not possess any right to walk in an aura of untouchability. Who decides whose offence is more valid? It is infuriating to hear someone start

a sentence with: “I support freedom of speech, but...”. Freedom of speech is either for all, or it is for none.

There is something rather sinister about the unbridled confidence concerning these particular narratives that must not be questioned, and anything that happens to do so must be deemed forbidden. Students should be equipped with the knowledge and critical reasoning skills to challenge views that they disagree with. This requires a university initiative that privileges civil debate as opposed to narrative sanitisation.

So, how can this be applied in practice? The #Right2Debate campaign believes that pluralism and civil debate are of paramount importance for students. Therefore, any controversial speaker who is in breach of safe-space policies should be platformed alongside a speaker proffering the opposing narrative – agreed upon by both students and the Student Union.

**Feelings do not possess any right to walk in an aura of untouchability**

This would foster pluralism, it would respect free-speech and, most importantly, it would allow students to have their already-held conviction substantiated or instead transformed. If a speaker professes bigoted views then students must understand why their views flounder when exposed to argumentation through civil debate.

If universities do not provide students with the skills, tools, and the willingness to actively engage with opposing ideas then they will be ill-equipped to

deal with controversial topics outside of university environments. We, as students, do not want to be mollicoddled. Students do not learn how to deal with contentious views if they are not at the very least exposed to them. The idea that censorship will alter the views of those you silence, is naïve, albeit well intentioned.

Censorship would have the dire ramifications of solidifying entrenchment within such points of view. Barring someone from speaking compromises a fundamental right to free speech, and leaves their view uncontested, rather than defeated.

Opinions are never changed by silencing someone you don’t agree with. Reasoned debate is the only way to do so. #Right2Debate endorses debate and the restoration of trust between students and their unions through reformation of policy.

This movement needs young, engaged individuals who are committed to free speech and the challenging of controversial views. Active engagement with these ideas, and empowerment, are at the heart of the #Right2Debate’s agenda. Students must be encouraged to form their own ideas and to shape their worldview without being pressured to adopt a particular stance.

The beauty of freedom of expression is the ability to rejoice in ideas shared, and also fulfilling your responsibility to engage in discussion with ideas with which you disagree, and combating those you dislike. Silence is not golden.

You do not destroy ideas with censorship, just as you do not destroy them with artillery. Debate is the only way to educate and dismantle problematic ideas.

I decided to have a gander at the Warwick for Free Education protest on 26 Feb. It wasn't really because I was interested, but because their noise penetrated my quiet space in the SU.

I sort of see the point of why they did this - national media attention and all that. And sure, they got into the *Independent*. But if you're going to protest 'for the students', then why the hell would you inconvenience them?

It's like the marking boycotts all over again. How many times will people on this campus sacrifice things which are generally good for students, like bus routes and actually marked essays, for their own political ideals?

The thing is, it's a minority. Warwick for Free Education screech a lot, but there seemed to be a maximum of 80 people at that protest. I imagine the number of people they inconvenienced

was far larger.

And the excuses they use are that it will 'benefit students as a whole', and that 'they phoned the bus company' before they protested. I'll address each idiocy individually - firstly, this campus is enormously politically diverse, so just because you say you're doing something for the majority does not mean it's true.

Secondly, if your aim was to go for maximum coverage/successfulness, why the hell would you prewarn someone of a plan like that? They blocked the bus routes for coverage, but then warned the buses.

Well done for logic. Honestly, the idea that Warwick for Free Education represent me, as someone working class, makes me laugh. The only things that will now remind me of them are late buses and general sanctimony.

**Mike Wrench**

Maintenance grants are scrapped, saddling 500,000 students with £24,000 more debt, part of a broader gutting of public higher education.

Warwick pushes to be exempt from the Freedom of Information act, the one mechanism to bring the University's actions into fleeting focus. An indefinite High Court injunction, condemned as a "curb on rights" by Amnesty International, is in place across campus.

Students, particularly those of colour, feel spied upon and threatened by the chilling counter-terrorism programme Prevent, which Warwick is failing to stand up to.

This is the context into which we stepped on the road that Friday; a 15 minute bus hold-up seems, if anything, far too limited an action in such a pressing time.

These concerns are not usually heard in University House - management only pays attention when we force the issue.

This month, for example, a consultation with students on Warwick's relation to Prevent will take place. The only reason this is happening is because of our sit-in at the Finance Office. Warwick successfully stood against fees for international students in 1980 only because of an occupation of Senate House.

Then, as now, these tactics can be divisive, but utterly necessary when established channels remain impervious to change.

As a democratic, non-hierarchical organisation, we welcome this debate on tactics, and invite people to present new and creative ideas in our weekly meetings.

**Connor Woodman**

# NO COMMENT

We put together more than one opinion. Revolutionary.

## What do students think of WFFE's road block?



On the 26 February, students blocked University Road as part of a campaign of protest and direct action against the abolition of maintenance grants for the million poorest students.

The government's assault on students, leaving the poorest with the most debt, requires us to disrupt business-as-usual and pressure Warwick's management to reject a heavily cut, marketised education system. The aim was not specifically to inconvenience other students; WFFE tweeted the bus companies to allow them to reroute their buses and minimise delays. The protest was loud and vibrant, the march and roadblock drew widespread interest and participation from

students. A common argument is that WFFE could have found a non-disruptive means to protest. However, WFFE already uses a diverse range of non-disruptive tactics to advance its goals. Yes, WFFE sometimes blockades and occupies; they also leaflet, blog, participate in SU democracy, and hold public meetings. Disruptive tactics are necessary where there is a significant power differential between two groups (e.g. management and students), and have a long history of success - indeed, we wouldn't have our SU building without occupations. We should all join the fight against the blockade the Tories are putting on the road to education for working class students.

**Jamie Sims**

The Warwick for Free Education campaign is a worthy one that deserves national attention.

Many students at Warwick also agree with me that free education should be a universal right available to everyone in society.

However, by blocking vital bus routes and disturbing students and staff by occupying the Rootes Building, Warwick for Free Education are counterproductively turning off sympathetic potential activists through divisive publicity stunts.

It is undeniable that the intentions of everyone involved in these protests are beyond reproach.

The University Road protest included three sabbatical officers who work tirelessly in the interest

of Warwick students, for example.

However, by disrupting local bus services to make a point, this protest did not only target students who are currently forced to pay huge amounts for their tuition.

It also disrupted working bus drivers and citizens of Leamington and Coventry who rely on regular bus services to get around.

Not just at Warwick, but at universities as a whole, we need to see a brand of student activism that is less aggressive and more inclusive.

We need to represent the voices of students rather than interrupting their day-to-day activities.

At the end of the day, the U1 doesn't need help being any slower.

**Laura Cunliffe-Hall**

Image: Warwick For Free Education



# Editor's Letter

## "An arrogant goodbye entirelyly about me"

Mike Wrench  
Comment Editor



In about week 4 of Term 1 this year, I randomly decided to apply to become deputy comment editor here at the *Boar*. I didn't actually like the newspaper, but I figured it would look good on my CV.

I'd written several angry rants for the previous comment editors, including Hiran and Nour. Hiran actually once said to me, after I got the position, that he'd never actually wanted to meet me because I sounded like such a prick.

And in fairness I am, but regardless, I still somehow got the job. I still write angry articles, but now I do it with some degree of validity and a level of power-hungriness that is almost certainly not healthy.

I've not really changed as a person in the last few months. I've not grown more reasonable or more moral, and I certainly haven't become less argumentative. I'm still a control freak perfectionist, which is perhaps good for the section, but definitely isn't for the people around me.

I've been at the *Boar* for a total of fourteen weeks, at varying levels of editorship. And while I may not have changed, my opinions have. It's not just limited to the newspaper either - I've come to realise that all media, all student media, is important.

Words are power. It's a simple fact that I think has started to define my overarching

life philosophy. Actions change the world, but all actions come from words. Being an editor has made me think that the role, for me, is far more important than just writing silly angry rants for three years.

The ability to give other people a platform is something that is incredible, and in a lot of ways, very moving.

We've published so many beautiful, personal articles this year, such as Nour's editors letter on the Paris attacks, the vulnerable students issue, and many articles on the topics of mental health, sexual violence and other subjects pertinent to students.

But, for me, the people here have become my family. Where I left friends behind, friends took their place. *The Boar* has saved my life. It's given me a purpose where previously I had none, given me a channel to help people in a more productive and wide-reaching way. I don't believe I'm a good person. I'm morally grey, like everyone - that's why it's my favourite colour. As I said earlier, I'm a prick - but thank you to everyone, to this entire paper, for helping me. I'm proud and honoured to have joined.

I'm proud of the people I work with, and I'm especially proud of my writers. Basically, goodbye. It's been a great few weeks, and I hope you've enjoyed it.

Peace out.

# Brutal murder in the Dirty Duck

A dark, cramped evening in the Dirty Duck was last week the scene of a brutal murder. The moderate majority of Warwick University was left silenced by the celebrations of its radical student left. In a shock victory for many, six of the SU sabb positions are now held by Warwick For Free Education (WFFE) activists and members of Warwick Labour, and they will now dominate Student Union politics for the next year. This followed an election week which itself did not run smoothly. WFFE activists were openly rude and aggressive to more right-wing or Tory candidates (whatever happened to respect in politics, I wonder?), and even to a candidate once well-ingratiated into their circles.

An incredibly public and well-documented feud occurred between the sports officer candidates, drawing in a lot of negative attention. These events, alongside grown, empowered women infantilising themselves through childhood cartoons - in the clichéd role of the childish girl who needs saving - means no one comes out of this process particularly well. In fact, one could go as far as to say it has been a complete farce. Without a doubt, Warwick SU, if not before is now, the sworn enemy of any moderate-thinking student. A militant and radical

minority who, despite their small numbers, deafen debate on campus now hold the power and position to impose their agenda upon our community.

A *Boar* exit poll had predicted victories for well-meaning candidates such as Tessa Schiller, George Creasy and James Anderson; however, the night itself routed those who it was thought appealed to the average voter. The turnout was typically low: only 5,750 of over 27,000 students bothered to cast a vote. This begs a question over the accessibility of student politics. Clearly the radical contingent succeeded in rallying their comrades to ensure victory, while the majority of students - no doubt asleep in their halls, having spent the week wondering what the orange hamster and cardboard signs were about - had no idea of the coup taking place beneath their nose. Our Students' Union has been hijacked by people at odds with the will of the majority. How high is "bringing down capitalism" on the agenda of the average student? Is locking yourself to doors a constructive means of debate for most of us? Is campaigning for better bus services best done by blocking their routes on campus and inconveniencing the very students you claim to represent? Your WFFE-dominated sabb team certainly think so. All-in-all this radical takeover does not stand us in good stead for the next academic year.

Expect speakers to be banned, freedom of expression to hit a new low and the moderate view shouted down in what will be an unprecedented crackdown on personal liberties. Be under no illusion: these people hate accountability and they hate views different to their own.

Lily Pickard and Lewis Hutchinson

Image: Charlie Hindhaugh



**Cartoon Corner**

Some perspective

Cartoon by Jennie Watkin

**We think...**

In a world that is stricken by poverty, terrorism, famine, disease and climate change, I think it is really important that activists are stopping other students and faculty members from actually learning and progressing in their lives. It is much more positive to write slogans on road in chalk while people take Snapchats than to actually go to your lectures, broaden your mind and try to find a proactive way to tackle these problems. Why don't we all sack off our jobs and responsibilities for the sole purpose of disruption and trying to get other people to care about our opinions? Isn't that how change works these days? Oh yeah, that's right. It doesn't. The best protests are proactive, not reactive.

Hiran Adhia - Editor-in-Chief

# Reader Responses

Do you agree with someone's view?  
Has someone written something so idiotic it makes you physically hurt?  
Tell us what you think by sending your reader response to [comment@theboar.org](mailto:comment@theboar.org)

**W**ho would have thought a sports back page could be so controversial?

It appears that for many the vague notion of a consensual sexual engagement between two members of the Warwick Mens American Football team is too much to bear, setting imaginations alight.

A gander at everyone's favourite anonymous social media platform demonstrated such, with a variety of interesting doodles, generous in both size and detail, annotating the page.

Whether triggered by the testosterone-fest that was Varsity, or an indication of the general thirst of Warwick campus as a whole, it seems evident that the sexual tension within the university sphere, both online and off, is bursting at the seams, and students are taking any opportunity to vent their frustration in a bizarre peacock-esque display of low rent artistic majesty.

Perhaps I've read too much into this, but regardless, one thing is clear; everyone loves a bit of bum.

**Cameron Clark**  
*in response to 'Showtime's Image'*

**N**o, Stuart Croft doesn't deserve his wage. Employment in higher education for the vast majority of staff is becoming more precarious, due to growing marketisation of universities; in Warwick itself, academics are being made redundant due to lack of research income and working postgraduate students are paid a pittance for their time. Such a problem is clearly indicative of the lack of value the university sees in the majority of its staff. That Stuart Croft 'deserves' his wage, by nature of his privilege and 'ability' to become vice chancellor, is ridiculous. In this kind of climate, where so many of those employed aren't paid enough, despite mounting tuition fees implying more money is going to the university, we have to question where this money is going. Why, when it is not possible for 4,872 members of staff to have a living wage, is it acceptable to pay Stuart Croft more than necessary, simply for being Warwick's figurehead? Capitalism or not, it should be our priority to ensure that all staff at Warwick are able to survive, rather than cushion our vice chancellor with extra money better spent elsewhere.

**Halimah Manan**  
*in response to 'Croft deserves his wage'*

**I** was disappointed by what Theodora Hoar had to say about safe spaces, particularly in regard to the 'I was raped' article in the *Boar*. In the interviews, TH said 'I think it's misguided to identify a homogenous group of people that you suppose will be offended by the word 'rape''. To be frank, TH has entirely missed the point of trigger warnings.

A trigger warning is not about not offending people. They are about acknowledging that people experience trauma and identifying sensitive material they may want to avoid. It is about giving a victim a choice of whether to engage with content that they may be psychologically distressing, as a result of their own experiences. It comes down to ignorance. People get warped ideas about concepts and make uninformed judgements. You see this all the time with people who think 'feminist' means 'man-hater'. But I have no sympathy for your ignorance. If you are in a position to educate yourself and do not, that's your fault.

Whilst it's important trigger warnings and safe spaces don't get used to close down discussions, they are an important part of recognising the trauma and experience of victims.

**Zoe Morrall**  
*in response to 'Interview with The Hoar'*

**I** found myself agreeing with all the points in Matt Allen's excellent article – for too long, it has been apparent that the Warwick SU is a massively undemocratic organisation run by minority protest groups, and although I've been here for three years now, it still never fails to shock me.

This is why the SU fails to get anyone involved – because its motions are tedious and written by the same people, often dealing with things that don't matter and that will get passed anyway because the quorum is so low it's insulting. Sure, 'highest ever turnout' was quoted, but it means nothing when it is still such a low number of students.

It's the same thing every year – identical people with identical beliefs, operating outside the boundaries of common sense and things that concern us, often powered by an ideology so bizarre it is beyond explanation. As it stands, the SU fails to really represent anyone but the 300 vocal students who want to force the world to conform to everything they say is right, and it is an organisation of such bias and insanity that I fear we may have Sepp Blatter running as a sabb soon.

**Reece Goodall**  
*in response to 'Speare the SU leviathan'*

# Are you in or out?

Adam Sammor is **WarIn**

Lewis Hutchinson is **WrExit**

**T**here are many reasons why I implore you to support the remain vote; here are just some of those which focus solely on our University. The areas in which the EU helps Warwick are numerous, and they are a key reason why Warwick thrives as a university.

Erasmus opportunities are so readily offered up to us, and the funding our university receives is in part from the EU's education budget. The plethora of EU students add to our impressive cultural diversity, and even the course and module choices applicants are given is increased by the EU.

The EU permeates Warwick. It sits quietly in University House pumping money into our education. It adorns the walls of our departments halls telling us to 'STUDY IN GERMANY!'.

It sits in Library Café and in our seminars in the accents and languages spoken by the EU students who give so much to our university experience.

Diversity is something we should cherish. Diversity lends so much to our personal development, as well as society's wider development.

It does this by challenging our beliefs, ideas and assumptions, teaching us of different experiences and of different cultures, and just generally broadening our horizons.

We would still have diversity on campus without the EU, yet Warwick would be enormously less colourful. Accessibility is another key word when we sum up what the EU does for Warwick. On top of the Erasmus schemes, when we applied to study here there was the option of studying 'European Law'. We are one of the only universities in the country which offers this course.

And without the EU we would lose it. I for one do not want to see the University's ability to educate diminished in any way, seeing as that's its primary function.

Finally, we can see a 'Real Politik' answer as to the question 'What does the EU do for Warwick?' Without the EU the University would be vastly poorer.

This is not only because of all the EU students paying their fees, but also because the EU gives roughly 15% of our University's funding. The Library could be less capable of providing you with up to date textbooks, our teachers could be paid less, potentially leading to a diminishing standard of teaching.

The bill for all the lost money would come down to us, the tuition fee paying students. Essentially, vote to stay in the EU if only because it benefits Warwick to stay. It gives us new buildings, new books and our diversity. A vote for the EU is a vote for Warwick's improvement.

**F**rom the very outset, Warwick has been a hotbed of opinion. If you can think of an ideology, there's almost certainly a society or group to represent it. We've been heavily invested in national politics since 1965 – whether marching on Westminster to demand free education, or canvassing Leamington to re-elect Chris White. It's something we should be proud of. But our membership of the EU has eroded our national democracy to the extent that our university and our opinions are increasingly meaningless. Parliament now only makes 35% of the laws affecting us. The power it once had is in the hands of an elite, unaccountable council of bureaucrats in Brussels who most of us can't name, and none of us voted for. What's the point in being a noisy thorn in the government's side if the government has no power?

Similarly, we have always been an international university, unrestricted by the island we're on. Over 8500 of us are international students, coming from across the globe, and our campus is a near-utopian image of diversity – a place where the cultures of the world meet. We all get the chance to take a year abroad to whichever corner of the world takes our fancy. Yet the EU want to restrict our ambitions and outlook to one continent: they are crippled by narrow-minded Eurocentricism,

meaning Britain must favour immigrants from Europe over other areas, and restricting our own trade deals with other nations. Being in the EU comprehensively shuts our door to the rest of the world. Are we to abandon our internationalism and let the EU decide our world view instead?

We're also renowned for our forward-thinking. Campus will soon have a £150 million automotive research centre, our departments lead the way in academic research and our recent growth is being made future-proof by the new £20 million teaching and learning building. This is at odds with the EU, an organisation fundamentally stuck in the past. Developed in the 1950s and 60s, the EU has a dogmatic reverence for standardisation and regulation over innovation and diversity: it prefers to restrict us rather than empower us. The countless meaningless, unnecessary directives, which inundate Britain every year, are evidence of this. How can we be dedicated to the future, yet commit ourselves to an organisation stuck in the past?

Warwick in the EU is a square peg in a round hole. We hold high what they erode, are open-minded while they are narrow, and create the future while they live in the past. We must embrace the optimist's choice and say thank you, but no thank you, to the European Union this June.

Image: justusbluemer / Flickr



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## Cecilia Knapp *The taboo of mental health*

The taboo behind mental health needs to be lifted. This was the message from Cecilia Knapp, a performance poet and writer, who has used 'creative self-expression' to help heal some of the wounds from her childhood. Speaking openly about the suicide of her older brother, she made it very clear from the beginning that this made her feel like an outsider. "It's really easy to feel like you're in a world where it is not okay not to be okay" reflecting the nature of what a lot of students think about issues such as mental health and suicide. It is no coincidence that suicide is the leading cause of death amongst males under the age of 25 and the waiting lists for support services, especially at Warwick, are getting longer and longer.

One thing that I took from her beautiful poetry was that it was okay to be vulnerable – if anything it was necessary to aid the creative process. She performed two poems, one of which was from her one-woman spoken word theatre piece, Home, where she comes to terms with ideas of loss and grief. Never has the red spot on the Butterworth Hall stage been such a poignant symbol for students of the relevance of these issues today – it was incredibly powerful.

**TED<sup>x</sup> Warwick 2016**  
x = independently organized TED event

» Images: TEDx Warwick

## Redouan Ait Chitt *No excuses, No limits*

Charismatic, passionate and witty are just a few of the words that I would use to describe Redouan Ait Chitt. A professional dancer, he is one of part of the dance crew 'Ill Abilities' whose motto is "No excuses, no limits", who performs on stages around the world.

When he first came on stage, it was clear why this talk was going to be one of the picks of the day. Not because Redouan was physically disabled – did I forget to mention that? – but because he spoke with such enthusiasm and heart. I wouldn't classify him as disabled, even though this is how it may appear based on his physical form. If anything, I think he is more able-bodied and athletic than most of us, even though he claims he was 6-0 down as soon as he was born (he has 6 distinct physical deformities). Before showing off his skills in a modern and contemporary dance piece, he said that "breaking is all about being unique, being yourself and expressing yourself through movement".

**It is probably no surprise to you that he received a standing ovation from 1,000 people**

It is probably no surprise to you that he received a standing ovation from 1,000 people in the Arts Centre; but the best thing about it was his face as he saw everyone get to their feet – he was in shock and awe. Much like we were. It was one of the most memorable moments of the

## Dr Shelley Gilbert MBE *Happy never after?*

Fairytales always have happy endings, don't they? You would think so. However Dr Shelley Gilbert MBE, after losing both of her parents by the age of 10, didn't have such a fantastic start. She is the CEO of Griefcounter, a child bereavement charity which looks at dealing with the trauma that children face when they lose a parent or become orphaned.

**It was definitely uncharted waters for a lot of us in the audience.**

The entire talk was told like a semi-autobiographical children's story, looking deeply into the psychology of loss. It was definitely uncharted waters for a lot of us in the audience. By and large, the conclusions were that patronising or hiding the truth from children who have experienced such a loss can be detrimental to their development. By trying to be helpful, we are actually harming them, by not allowing them to come to terms with what has happened. It creates a reality of fear, confusion and anger.

Gilbert argues that children should be able to talk about what they are feeling and not be challenged as they build up their resilience. As she says with her concluding thoughts, "We can't bring the dead person back, but we can help the journey".

## Aissa Edon *Female Genital Mutilation*

Aissa Edon was absolutely fearless from the moment that she walked onto the stage. Female genital mutilation (FGM) has been an increasingly controversial issue, and Edon's honest story put the picture in a stark context.

Having been taken from Mali at the age of 6, she was transported to France where the procedure took place. She was adamant that FGM was not an 'African problem' – UNICEF estimate that approximately 125 million girls around the world have been subjected to this practice in 29 prominent countries. This includes 10,000 girls under the age of 18, which got a few gasps in the audience.

During the talk itself, two people complained of feel-

**It is probably no surprise to you that he received a standing ovation from 1,000 people**

ing unwell and were forced to leave the auditorium – it was clear that the subject matter was striking a real chord in the room. Nevertheless, Edon spoke on about the taboo around reconstruction, recovering confidently from the interruption. She ended on a sombre note: "[FGM] is an extreme reality of the patriarchal society that girls are brought up in...which leaves mental and physical scars that last a lifetime"

Hiran Adhia



Editor: Selina-Jane Spencer  
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## Delving into uncharted waters

### LSD and Depression

**R**obin Carhart-Harris wants us to know that LSD and magic mushrooms are “not party drugs” but “serious and important tools of self-discovery”.

Carhart-Harris is the first UK scientist to administer (LSD) to human volunteers since the Misuse of Drugs Act of 1971 so it is no wonder that his results sound shocking – we simply have never seen anything like this in nearly 50 years.

To understand properly what this research suggests, it is important to remember that some 20% of serious depressives do not respond to therapy or medication. Sufferers of so-called “treatment resistant depression” are typically men and will have been depressed for an average of 18 years.

Add to this the fact that the most common cause of men under 45 in the UK is suicide and we can see why dramatic change is needed in our treatment of depression.

Coulter’s research showed that psilocybin (the active element in magic mushrooms) is more effective than therapy, medication and a placebo in relieving the symptoms of treatment resistant depression...over a period of 4 weeks, and in 12 people. This is hardly a mind-blowing set of statistics.

Carhart-Harris’s research is interesting because it challenges what we think are normal and healthy brain experiences. If psychedelic drug-induced experiences are better and more enjoyable than depression, then why are they illegal? Unfortunately, this work has a long way to go in terms of increasing its sample size and its repeatability (damn scientific method).

**Selina-Jane Spencer**

**J**onathon Rossiter began with a direct assault on our understanding of what the word “robot” actually means. Across popular culture we see robots presented as cold metal machines which are vaguely humanoid whose activities are limited to serving us or waging war.

Rossiter wants us to see robots in a different way. Not as imitations of ourselves, but as machines with the potential to live and die, to produce their own energy, and to biodegrade when their time is up.

Accompanying Rossiter was a weird machine that looked suspiciously like a water boatman but with polystyrene floats on its legs. It’s called a “row-bot” because it rows about on the water and is, well, a robot. Although it looked a bit year 8 science project-y, this machine could ingest pollution from oil spills and turn it into electrical energy using microbial fuel cells. Unfortunately, the energy generated by such cells is over a thousand times less than that required to even power a mobile phone. This means that to make the robot effective as a pollution clearing method, we would have to put hundreds of thousands of them into the sea and pick them all back out when their job was done.

Certainly my favourite talk of the day.

**Selina-Jane Spencer**

**N**atalie Lawrence’s work is at the boundaries of modern science. It is a complex entanglement of psychoanalysis, sociology and epidemiology that seeks to understand how and why we create monsters.

Lawrence highlighted a host of 21st-century ‘monsters’, from mosquitoes, to GM crops, to middle-eastern despots. Her idea was that, even now, we make monsters that highlight the antithesis of our own social values, from the murderous titans of Ancient Greece to the blind, racist, hatred of the Daleks.

Lawrence went on to explain the psychoanalysis behind monsters – the idea that because we have to be able to recognise the monsters we make for ourselves, they become a projection of our own psyche. They allow us to externalise our inherent fears and faults, lessening our own responsibility.

**Ali Jones**

**F**ergal B. Coulter is a smart-materials pioneer and a medical design genius. When presented with the limitation of current 3D printers and the rigid, plastic structures that they produce he decided to build his own 4D printer, the first in the world.

4D printing can be defined as the ability of 3D printed objects to move/react after they have been printed. This flexibility is incredibly important if we are ever to print replacement body parts such as muscles and valves, since movement is their basic function. Coulter’s research is mostly concerned with these artificial muscles (or, as he called them, “dielectric elastomer actuators”) and has been largely successful.

The next step in Coulter’s research? Getting permission to use high voltage electrical implants in his devices. Coulter’s research is definitely one to watch.

**Selina-Jane Spencer**

# How about a study break?

**Across**

- 1 Informant (3)
- 3 Deceitful person (5)
- 6 Follow closely (3)
- 8 Legal panellist (7)
- 9 Gymnastic vaulting apparatus (5)

- 10 Foolish person (informal) (4)

- 11 Safe (8)

- 13 Mischief-maker (6)

- 14 Watchful woman (6)

- 17 Aristocrat (8)

- 19 Tie (4)

- 22 Horned animal (5)

- 23 Dignified conduct - in barge (anagram) (7)

- 24 Glutton (3)

- 25 Name (5)

- 26 Organ of hearing (3)

- 13 Trespassers' snare (7)

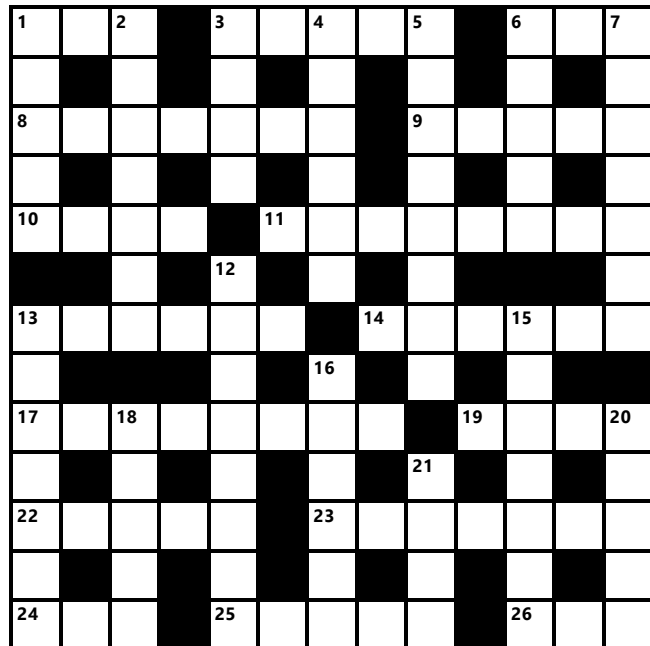
- 15 Real (7)

- 16 Talk ramblingly at length (6)

- 18 Flashy jewellery (5)

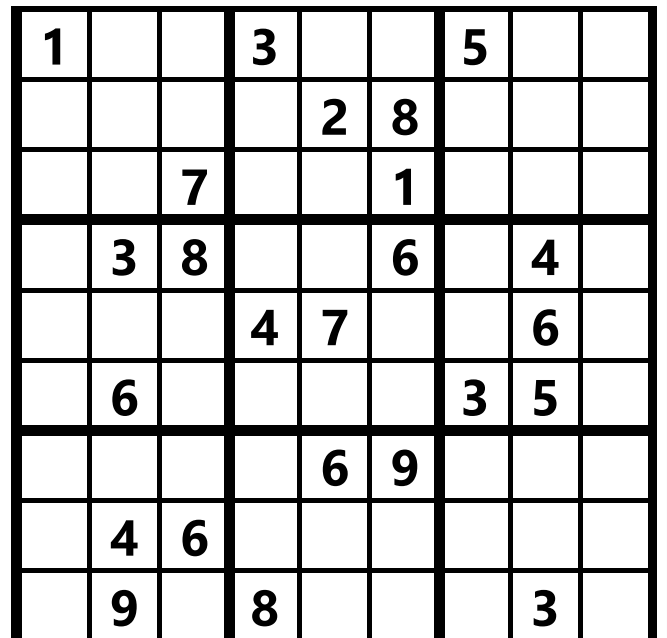
- 20 Audacious person (5)

- 21 Counterfeit (4)



**Down**

- 1 Shake up (5)
- 2 Ground (7)
- 3 Japanese wrestling (4)
- 4 Yearbook (6)
- 5 Short-lived thing - mere heap (anagram) (8)
- 6 Elegy (5)
- 7 Granitic rock - is green (anagram) (7)
- 12 Peel tort (anagram) - form of sci-fi transport (8)





**WARWICK STUDENT CINEMA**

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Spring Term 2015

Week Nine

tangerine

IN THE HEART OF THE SEA

THE BIG LEBOWSKI

STAR WARS

THE FORCE AWAKENS

THE DANISH GIRL


Week Ten

ROOM

DONNIE DARKO

For the full schedule and information on how to get involved, head to...  
[warwick.film](http://warwick.film)

## Last Week's Answers



B	O	A	R	H	A	N	D	B	A	L	L
U	L	K	I	E	M	I					
M	I	A	M	I	R	U	F	F	I	A	N
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T	A	C	K	L	E	C	R	O	S	S	
W	M	D	I	M							
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I	R	O	E	W	S	A					
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9	1	8	2	7	5	3	6	4
2	4	1	3	5	7	8	9	6
7	8	9	6	1	4	2	3	5
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1	7	2	5	8	6	9	4	3
4	6	3	9	2	1	7	5	8
8	9	5	7	4	3	6	2	1






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# 50th Anniversary



To celebrate Warwick University turning 50 this year, *The Boar* is running a series of interviews with notable alumni and prominent figures in the world of media. Everything we do here is intrinsically linked to both of these areas, so what better way to celebrate our university finally coming of age?



## Carla Mendonça

### Actress and Performer

» Image: Carla Mendonça

***The Boar (Sophie Dudhill): How much of where you are today was influenced by studying theatre at Warwick?***

**Carla Mendonça:** I tried to get into drama school, I always wanted to be an actress. I was on stage when I was six at primary school and I absolutely loved it, I loved people laughing at what I did, loved people clapping, the usual attention seeking nonsense, you know. I didn't get into drama school. I went to a grammar school and everyone had to apply to university, it was just expected of you.

I didn't get into Warwick because I didn't get the grades, but then a very influential teacher who directed the musicals at school that I was in, said 'you should write to them and tell them how much you loved it' because I did when I went round. I was really impressed with the Arts Centre and all the extra curricular stuff, and also I was impressed with the practical side of the course that I saw on my interview.

So I wrote them a letter, there wasn't any email in those days, and said 'I'm really sorry that I didn't get the grades I really enjoyed meeting you all, I'm going to retake the year and try again.' Then they rang me up two weeks later and said 'we've got two extra places, do you want to come?' It goes to show, if you want to go into performing arts you've got to be proactive, you can't just sit back and wait for someone to approach you.

***TB: What are the differences in performing for an audience you know will be mostly children and for one that will be adults? Is there an audience you prefer to perform to?***

**CM:** I would say that with the exception of very young children you perform in exactly the same way. It's really about the material rather than the style of performance. You don't adapt. If you do, this is something I learnt in *My Parents Are Aliens*, you never ever talk down or patronise your audience,

adults or especially children.

Children can see right through that. *My Parents Are Aliens* was like an adult sitcom, it just had children in it. I would say that it's the same with the exception of shows that are for under-fives which is a completely different thing. You have to be genuine no matter what you're doing, whether it's an adult or a child, you have to be genuine. It's just the material for much younger children that would be different.

**“If you want to go into performing arts you've got to be proactive, you can't just sit back and wait for someone to approach you.”**

***TB: There's been a lot of controversy in the film industry recently around ethnic minorities and women being underrepresented, how do you think that this underrepresentation extends to the world of television and theatre?***

**CM:** I think it's less obvious in the theatre. There is a policy now called colour-blind casting, which means that you cast across the board regardless of the colour of the persons skin.

To be honest I'm much more interested in the discrimination of women. I think that the whole argument about diversity and race can be backed by the fact that women have had to put up with the fact that most stories we see are 85% male centric. There is not a representation of female characters in film and television.

It's getting better. You've got *'Happy Valley'* by a woman which was nominated recently, you have a couple of things on at the moment

which are male and female in equal strength. I don't know if you're watching *'The Night Manager'* at all? Students don't get that much time to watch television. That's a fantastic adaptation, which shows female characters.

I think the diversity question will get better now that a conversation has popped up around it, maybe people will do something about it. It comes down to the stories - if people don't write the stories about those characters then how can either women or other minorities be represented? I really don't know what the answer is. I think it's about who is in charge of commissioning scripts.

Most of Hollywood, and I don't want to be classist or racist or sexist, but it is a fact that most of the people who make decisions in Hollywood, are white middle class Jewish. It's true that there are women there, but apparently the women are just as bad as the men are - it had become that way because that's the way the game is played.

Theatre in England is run equally, Sarah xxx who runs ATG for example. Again quite a lot of women are in charge in theatre, where it's not about what the story is but about making money. The National has commissioned a lot of female director and new writing by female playwrights so that's good.

**“I've been extremely fortunate that my career has been punctuated by crises”**

***TB: The industry you are in can be incredibly tough, especially for young people trying to get work. What advice would you give to Warwick students who are starting out and hoping to be successful in the performing industry?***

**CM:** I would say be prepared to have to make

your own stuff. Be creative. People make films on iPhones now. Write, write if you can, make a platform for yourself, if you can.

There is so much more opportunity that there was for us - we had to get an agent to get in anywhere. People can do it themselves now on YouTube and other platforms. My one big piece of advice if you want to apply for drama school, having just had a niece that's gone through the audition process, is really know the play that you're doing the speech from and really know the character. Learn the lines really well because when you get rattled white noise happens in your head and you forget everything.

It's a horrendous and unnerving thing. Bryan Cranston, the actor from *Breaking Bad*, had this great piece of advice for young hopeful performers, and that is 'don't go in doing what you think their idea of the character might be, go in with your own idea of what the character is. Have a complete character which you've decided will play this part.' If it's wrong for the people in their then it wasn't meant to be.

The other thing I would say is be completely sure that it's what you want to do because you have to really be thick-skinned. It's a contradiction because you have to be thin-skinned really in order to be an actor, to understand character and watch other people, become them, mimic them. But you have to be thick-skinned for yourself. Keep at it, and have some other interests because if you put your whole life and soul into it and you don't get anything back, you'll be very disappointed.



Editor: Elizabeth Pugsley  
lifestyle@theboar.org

## Do you even lift, sis?

When I started working out at the gym a year ago, a male friend of mine taught me how to train the same way he does.

By the time I got to looking for a gym in Leamington, I was getting used to using gym equipment and free weights to train my entire body. So when I was met with Bizz Gym's women section, offering of only two or three pieces of arms and chest equipment in a sea of stuff designed to train legs, bums and cardio, I was unimpressed. My needs weren't met in a section that's aimed at me.

Bizz are likely catering to the demand they receive from women, or at least what they perceive that to be - and they're probably right. You could argue just as rightly that the women's only section is only a supplement to the main gym which offers all sorts of upper body equipment, so I should just shut up and use that. But it's too simplistic to overlook it in this way; this is another instance where we hear the message that girls should focus their efforts on looking pretty rather than getting strong or fit.

Scanning through the websites of some of the most popular women's magazines (like *Cosmo*, *Elle* and *Health*) I found that the buzzwords for selling fitness to women were promises to make us "taut", "toned" and "lean", with a noticeable

avoidance of words like "strength" and "muscle". The one site I found with a page dedicated to helping women "get stronger" told us that adding strength routines to our workouts would help us get "lean, fit and toned all over".

Even speaking to other girls who work out, I've noticed that comparatively few focus their efforts on weight training, getting higher levels of protein in their diets to build muscle, or working on their upper bodies.

**Men can derive their worth from their ability while a young woman's worth comes from her sexual appeal over all else...**

Pursuing a beautiful body and pursuing a strong, fit body are often made to seem mutually exclusive for women, whereas for men those two goals can coincide. What is healthy for a man's body aligns much more closely with what is perceived as fitting into the male beauty ideal.

When the average male athlete trains the muscles in his body for the purpose of boxing or weight lifting, but faces none of the negative media shitstorm that Ronda Rousey or tennis queen Serena Williams do for their pur-

pose-built figures, it shows this double standard. These athletic women are constantly labelled as "too masculine".

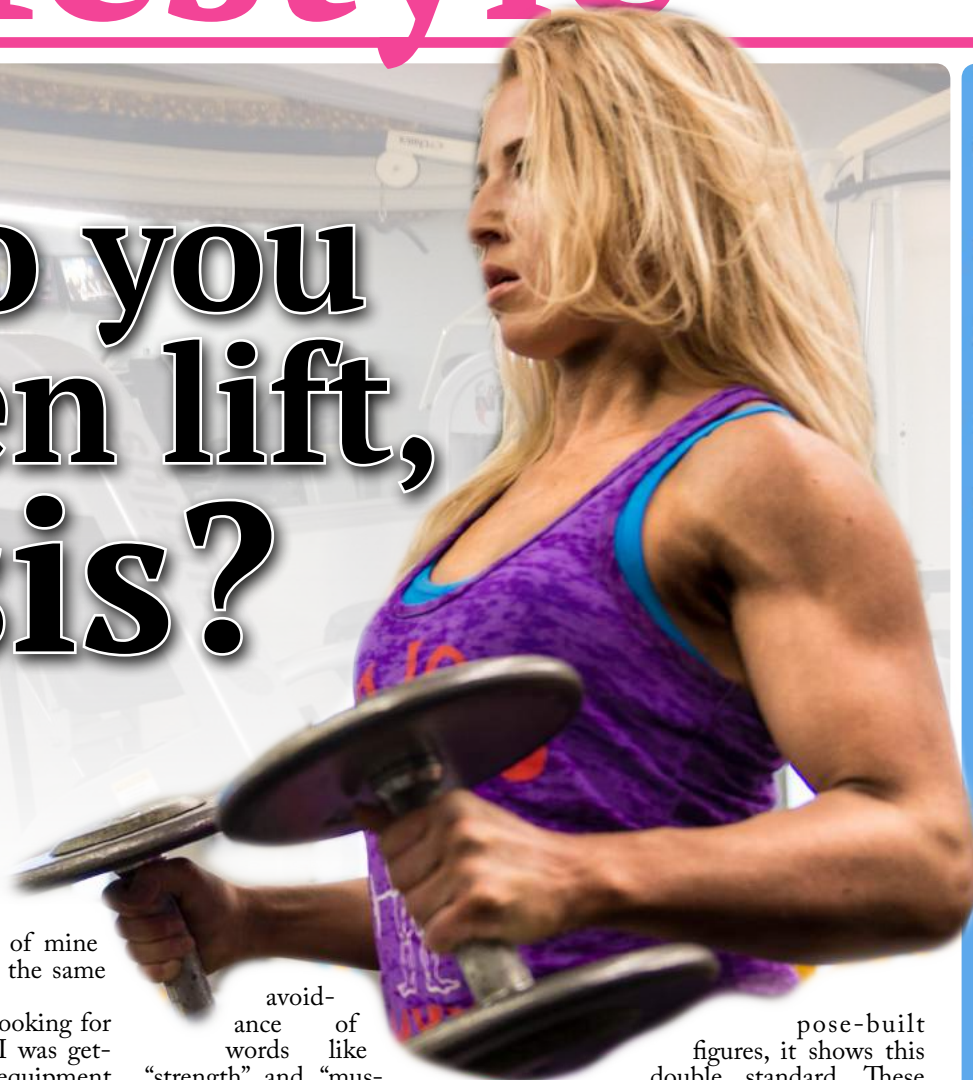
I think Rousey nailed it when she said: "Just because my body was developed for a purpose other than fucking millionaires doesn't mean it's masculine [...] There's not a single muscle on my body that isn't for a purpose."

Women's bodies are often judged on the basis of their sexual appeal to men, and being strong means falling outside of the narrow boundaries of what makes a woman attractive. Amid a backdrop of societal stereotypes where masculinity is defined by strength and femininity by weakness; where men can derive their worth from their ability while a young woman's worth comes largely from her sexual appeal over all else, it makes sense that more of our physical goals would be geared towards looking attractive to men, or living up to those ideals even in the eyes of other women.

It creeps me out that actively avoiding healthy fitness goals is necessary to fit into society's narrow definition of female sexiness. It seems to suggest that women not only have to work disproportionately hard to fit a beauty ideal, but that it's actually supposed to be more important for us to be pretty than to be healthy and able to do stuff with our bodies other than turn guys on. While boys can be strong, fit, healthy and attractive all at the same time, it's a shame that we should feel like we need to choose one over the other.

Arthi Nachiappan

» Image: Doha Stadium Plus Qatar/ Flickr, Adrian Fallace/ Flickr, Felicity Jessup



### The Lifestyle Student



MEN

of those surveyed:

> 78 %

are

*Straight*



WOMEN

of those surveyed:

26 %

are

*Bisexual*

*Out of those women that are bisexual:*

**60%** are Social Science students



The best club night to be sexually successful:



**Pop!**

*(If you are an Arts student)*

**But hardly anyone has pulled in Switch...**

**Men are more likely to rank their 'sexual magnetism' as a 10**



Whilst women are more likely to give themselves a **6/7**



# Ethnicity and identity: who am I?

**Hazal Kirci** tells us why being mixed-race left her feeling confused...

**E**thnicity. Please choose an option from the dropdown menu.

Choosing your ethnicity on an application form for a job or a simple survey shouldn't be as hard as it is for me. Often the options consist of the usual White British, Black African and sometimes the very specific Asian-Bangladeshi for example.

Unfortunately, it's never so clear cut for me. Out of the many forms I have filled in my entire life, "Turkish Cypriot" has only ever been a possible option once. The fact of the matter is, I don't know whether I'm "White Other" or simply "Other", despite having to choose either option each time.

I don't even know if I'm European or Asian. As an island just off the coast of Turkey am I Middle Eastern? I don't feel like I can identify with that either.

**Am I Middle Eastern? I don't feel like I can identify with either**

Let me try and explain. As a Turkish Cypriot, I feel as if my identity is more aligned to Turkey as opposed to the little island just off the coast of Turkey that Cyprus is. That's where my family's culture and values have come from and what has been projected onto me from a young age.

Admittedly, I have definitely

shrugged off a lot of these values, but I still count it as a part of me and my heritage. Yet, it doesn't even belong to the country that my parents are from. I love Cyprus; we try and holiday there every year, I have family there and my parents and grandparents have history there. But how far does this history go back? How many generations of my family have even lived in Cyprus and were they originally from Turkey or did they simply become "Turkish" under the Ottomans?

You might not realise this if you're White British, but having access to birth certificates and online family trees is a huge privilege when looking into ancestry. It might not be as easy as 1-2-3, but it certainly beats my way of looking into it; speaking to my grandma who likely doesn't have a birth certificate. Therefore, anything she doesn't already know about her ancestors is lost information to me. I feel as if I have no history.

My identity "crisis" unfortunately just keeps on going. For those who know me, I am identified by my frizzy, curly hair, a trait that is usually associated with those of mixed-race heritage. All throughout my teens I was met with the assumption that I had 'black' in me. Maybe my dad was black and my mum was white.

"Are you sure you're only Turkish?" No, and I don't know, were always my answers. I can only speculate. Cyprus is a mishmash of dif-

ferent people. There are definitely 'typical' Turkish looks, but that can range from fair-haired and blue-eyed, like one of my cousins, to dark and brown-eyed, like another cousin on the same side of the family (both are full Turkish Cypriot).

**All throughout my teens I was met with the assumption that I had 'black' in me. Maybe my dad was black and my mum was white**

Although I'm not alone (there are many, many Turkish Cypriots in London alone), I certainly feel displaced. Which history is mine? I study English and I've grown up in Britain my whole life, but that's not me. The rich history of Cyprus is a complicated tapestry in which it passed through the hands of many before it reached where it is today. That too is not mine.

So do I turn to Turkey, the country I'm slowly growing disillusioned with? Suffice it to say, I have a lot of problems with my heritage. Or is the importance of heritage overstated? Maybe. And maybe I'll begin to realise that as I grow older, learning to let go of anything that simply isn't me and embracing what is, is a far better deal anyway.

» Image: Nicolas Raymond / Flickr

# Ready, steady, salmon...



**Heidi Selwood's** scrumptious salmon fishcakes

**I**f you fancy some fishy, delicious, and healthy Omega 3 goodness then this recipe is perfect! Salmon is wonderfully tasty and this recipe really brings out its distinctive flavour. Give it a go and let us know how you like it! They're normally served either on their own for a lunch, or with boiled new potatoes or sweet potato fries (the latter is my personal favourite).

**Ingredients:**

Makes 3 fishcakes.

- 1 large potato, peeled and sliced
- 2 salmon fillets
- Bunch of fresh coriander, chopped
- 3 tbsp flour, extra for sprinkling
- 1 fresh chilli, chopped
- 3 spring onions, finely sliced
- 2 cloves garlic, chopped
- Juice of 1 fresh lime
- Frying oil
- Salt
- Pepper,
- Sweet chilli sauce.

**Method:**

1. Heat the oven to 180C/Gas Mark 4, grab the salmon fillets and put a dollop of sweet chilli sauce on them before placing them into the oven for 15 minutes, until cooked through.

2. Meanwhile, peel the potato and place it in boiling water for 15 minutes until cooked through.

3. Now remove your salmon from the oven and the potato from the heat and place both of them into a large mixing bowl (remove the salmon from its skin before doing this!)

4. Now with a fork, mash the potato and the salmon together until combined.

5. Mix in the garlic, coriander, chilli, spring onions and lime juice.

6. Mix this until it forms a paste.

7. Now mix in the 3tbsp of flour to the mixture until it is combined.

8. Using your hands, divide the mixture into 3 and roll it into patties.

9. Now dust the fishcakes with extra flour on both sides so they are covered.

10. Now grab a large frying pan and heat a good glug of oil.

11. Gently place one fishcake (or two if you have room) at a time into the oil and cook on one side for three minutes before gently turning.

12. Be careful not to flip them too early because they will fall apart.

13. Cook for three minutes on the other side until the fishcake is heated through as you desire.

14. Serve it with a scattering of coriander leaves and some extra sweet chilli sauce for dipping!

# Agony Aunt: Liv's Lifestyle Advice

Have you ever been ignored and felt invisible? If so, **Agony Aunt Liv** has some advice...

**D**ear Liv,  
I need help. My flatmate treats me really badly. I liked her last year, so made an effort to be constantly friendly, nice and helpful towards her. It was literally like I was invisible unless she needed something. Enough was enough, so I started ignoring her and suddenly I became visible again. But now we seem to have just stopped talking. I'm not sure what's best to do - do I try to keep the friendship going?

**Jaded Josh**

**H**i Josh,  
Thank you for contacting me, and I'm sorry to hear that! By the sounds of things you are a nice guy, it would seem that friendly, nice and helpful people are few and far between these days! So the best advice I can give you is stop the friendship now, whilst you're both not talking, and try and move on from it.

You don't need friends who are going to be all take, especially if you'd like it to turn into more than friends. A girlfriend that is all take would become hard work very

quickly!

**You don't need friends who are all take...**

Having said that, I know it's probably not that easy. I mean, you wouldn't have written into me if it wasn't bothering you. So if you feel you need this girl in your life, ask to speak to her and sit down and have a chat - preferably face to face, so you can watch her responses and decide if she means what she is saying. Explain that you value her friendship, but would like it to be

a two-way street. Although, by the way you've described her, I personally don't see anything changing any time soon. Keep friends in your life who treat you well and value your friendships, life is too short.

Good luck, Josh!

**Liv x**  
(o.j.gillard@warwick.ac.uk).

» Image: Olivia Gillard / Facebook



# Tested, never toppled



## Contents



Image: Warwick Sport

- 3 Match Report Central
- 4 The Varsity Social Media Matrix
- 5 Special Feature: Varsity: As big a deal as we thought?
- 6 Ice Hockey Opener
- 7 Men's Basketball
- 8 Men's and Women's Hockey
- 9 Men's Squash and Netball
- 10 Women's Rugby
- 11 Men's and Women's Football
- 12 Editor's Letters
- 13 Varsity Power Rankings
- 14 Men's Rugby

## “My last hurrah, the perfect farewell to Sport”

Shingi Mararike  
Sport Editor



As a soppy, overly sentimental sports fan first, and a journalist second, I'll be the first to tell you, nothing beats a story with a perfect symmetry to it. Think Andy Murray breaking down in tears on the hallowed lawn of Centre Court before coming back to take home the trophy he let slip 365 days prior. It doesn't get much better than going back to where you started to finish the job. I still remember my very first spot of student sports journalism. Still brace-faced and bandy legged, just a little younger and probably less pockmarked, I hauled myself down to Coventry's Planet Ice to watch

Ice Hockey without a care in the world or a clue what the rules were. It was only fitting then, that the beginning of my biggest week as Sport Editor, the annual sporting extravaganza that is Varsity would begin at the very same venue. It's funny how fate works itself out.

The weekend itself was a pleasure to be a part of. At times it was close, at times it looked like we might actually relinquish our unblemished Varsity record, but in the end Team Warwick pulled through. In the midst of a wider debate this year surrounding the relevance of the competition and its importance to the student body,

I noticed one thing above all else; for those involved in the weekend Varsity was the be all, end all.

Our sports teams were a little more focused, the Warwick student media circle a little more alert and those on the sidelines a little more vocal. Nothing beats watching it all unfold and trying to keep track of dozens of sports at once. Saturday afternoon saw me dashing to and fro for the cause. Up beyond Westwood to the Tennis Centre, back to the Boar Office and out onto the Varsity pitches to watch Ultimate Frisbee with a smile on my face for the most part and coffee in my left hand for good measure. Sit-

ting in the Press Box at the Ricoh Arena for the finale with Warwick declared winners of the series felt like the end of a weirdly enjoyable ordeal. Journalism of any kind has never made me more tired or strained but at the same time has never felt more rewarding. That's the end of my run and it's been one hell of a ride. Special thanks must go out to the Boar Sport Editorial team: Sam, James and Oscar bust their guts all year and put in an extra special effort for Varsity as you can see over the course of these pages.

## Varsity: The Alternative Guide

### Fashion

Cov... If you want to turn up and lose at least do so looking half decent. Kit for kit, man to man, Warwick simply looked better than their opponents. We had the red, white and black fade matrix going on, they turned up in their washed out blue and magenta funk.. Only one winner on the fashion front.

### Nudity (it happened)

My eyes, my eyes. Somewhere in between being bored half to death in the press box at Wasps-Harlequins and gnawing on a luke-warm steak and kidney pie, a man adorned in nothing but a backpack flew across the pitch in a flash of dangly bits... He eluded the stewards, jumped into the crowd and ran off into the twilight. Promise I wasn't hallucinating.

### Drama

The much discussed format change downsizing the competition to only include first teams was a stroke of genius. Trimming the fat, Cov brought their best to the table and for a day and half they led the Varsity series with a realistic shot at winning for the first time in years. Warwick managed to see the magenta army off in the end but not without a fight and a half that left us all short of breath and the sports officer a bag of nerves.

### FIGHTTTTTTS

In addition to being hugely entertaining, the final day of Varsity was riddled with mild violence of all kinds. Sports Competition turned WWE Raw overnight, tempers flared left, right and centre. The Men's Football fixture saw scores of spectators run onto the pitch following an incident after the whistle which resulted in a lot of pushing, shoving and testosterone-laced shouting. The playground antics continued later on at the Rugby. Crowd trouble led to a Warwick student being removed, bottles flying and all hell breaking loose.



» Words: Shingi Mararike

» Image: Warwick Sport

» Image: Weronika Saran



## Ultimate Frisbee

**B**eats vs. Firebirds. Warwick Varsity 2016. A classic and somewhat disheartening matchup for the opposition down the years'. After last years Varsity win Frisbee headed into the game with everything to lose and little (other than some Varsity points) to gain.

The home side got off to a shaky start, going down, equalising and

then falling behind again as Coventry scored a second goal. As a mixture of the first and second team it became clear Warwick would need time to gel, a process which begun with an avalanche in the form of three goals.

Complacent perhaps, Warwick's zone defence loosened up allowing Coventry to level the score up at 4-4. Warwick were under pressure and needed to regroup quickly in the knowledge they'd never conceded as many points against the old enemy in a Varsity match.

As the game wore on Warwick found a second wind in a resurgence

sparked by Andreas Vassiliou who scored a Callahan – thrown by Brendan Lowry. Warwick scored two more in succession raising their lead to 7-4. If Coventry were down, they were certainly out following a team talk by captain Adam Carver which lead to Warwick storming through the last half. Warwick's tenth point was assisted by Carver with with a Scuba (overhead throw) before the home side quickly trotted over to a 13-5 lead. A late Coventry consolation did little to put a dampner on a resounding 14-6 victory.

**Jonah Varney**

## Athletics

**T**here are few Saturdays quite like it, Varsity morning. With a chill in the air and a sprinkling of snow falling on the athletes' shoulders, the legendary Park Run took place at the War Memorial Park, Coventry. With Team Warwick facing a 6-point deficit, the athletics club were under pressure to secure a result and turn a cold Saturday into a winning one! Safe in the knowledge the day had been coined Super Saturday paying homage to the most dramatic day

of the 2012 Olympics, described by Lord Coe as the 'greatest day of sport he had ever witnessed', team WUAXC lined up on the start line touching shoulders with the Coventry runners. From a glance, the women's team could only see one Coventry female athlete and strategically found themselves devising a plan to just get around the course in one piece in order to be crowned the winners. The going wasn't quite as smooth for the men, depleted in the absence of President and consistently superb performer Oliver Poulain from the team, away representing his home

club at the National Cross Country Championships. However, they did not let the gap in their ranks get in their way and started strongly dominating the 5km course. In the end, the results stood at 15-5 for the scoring Warwick men; James Saxton, Tom Stock, Nathan Tipping and Marcello Tumino. Furthermore, not only did the Warwick women beat the Coventry team in numbers they also thrashed the one-woman Coventry side, 18 to 2.

**Sophia Tucker**

» Image: Tim Nunan



## Water Polo

**W**ith only a two point difference between Coventry and Warwick going into the final day of Varsity, Water Polo would serve as one of the key events in deciding the ultimate outcome of the competition and, unsurprisingly, the tension between the teams was palpable. Yet Warwick need not have feared; their water polo team delivered a result the likes of which this reporter has never seen in four years of playing the sport. Warwick

began the match as they meant to continue, scoring immediately in the first play of the match, and maintaining this dominance throughout the first quarter by securing six goals. The game slowed down in the second quarter as Warwick appeared to toy with their rivals and in the third quarter their tactics seems to get to get the better of them, with Coventry resorting to a series of lob shots and fouls that were punished by further goals from Warwick, as well as consistently poor marking leaving Warwick free to manoeuvre. As the fourth quarter opened a ray of hope seemed to shine through as Coventry finally secured a goal, but

Warwick responded by crushing any momentum Coventry hoped to gain, locking in another 11 goals over the next two quarters, whilst Coventry crumbled under the pressure. In the end the final whistle couldn't come soon enough for the battered and bruised Coventry. With a final score of 23-1 it's clear that the team were simply outclassed at every possible turn by the dominant Warwick side. In many ways the match served as a textbook exercise in effective training and teamwork; a lesson Coventry are unlikely to forget any time soon.

**Cameron Clark**

# Why I'll miss university sport

Sam Nugent reminisces on two years spent on the *Boar* Sport team and this year's Varsity

**L**iving in a town where the nearest football league team play some 30 miles away (and are rooted to the bottom of League 1, I might add), the opportunities to watch live sport on a whim are limited to drunken darts matches on Friday nights in The Royal. Our teams often struggle to fill their sheets with eligible players, and the ones that do are obliged to pay their staff wages that create North East Essex's answer to the mercenary filled Chinese Super League, where the badges that are kissed with most passion are those embroidered with the finest stitching.

Since I first stepped foot on the hallowed turf of Cryfield over two years ago, however, it is safe to say that during term time my cravings for the excitement that only close proximity to sporting excellence

can satisfy have been well looked after. The sheer scale and variety of what's on offer for the spectator is unmatched in its concentration almost anywhere else in the country, as a (relatively) short walk across campus can have you swapping rugby for tennis and back again in just a few short minutes, and never have I had a wasted Wednesday afternoon.

Whilst the pressures of a degree, stresses of job-hunting and often underplayed difficulties of simply being 18-21 has the potential to make this a difficult time for any student, all of these seem to wash away once the whistle is blown for every Warwick team. In my entire experience of watching and reporting on university sport, I have never seen a limp or passionless performance where a looming

deadline is etched on the faces of the players, as the collective pride of being a part of something bigger encourages everyone to do their bit for the team without any prospect of financial reward.

**I will miss sport at Warwick more than Tiger Woods misses the turn of the millennium.**

Though never having been fortunate enough to play competitive university sport myself, the comradeship and togetherness that belonging to a club nurtures oozes out of all those who do is clear to see. Training, playing and competing to sing the loudest during circling takes a significant level of commitment that is by no

means easy to sustain, but I have never had a conversation with a student athlete where they have had a negative word to say about their experiences. The number of lifelong friendships born and nurtured on the skiddy surface of the Desso Hall are impossible to count and will continue to do so for as long as the mutation from university to full corporate playground takes to reach completion.

This year's Varsity tournament may have been the closest in recent memory, but this only added to the feeling of pride that each and every one of us involved on campus, from captains to chanters, could take from the remarkable achievement of extending an incredible run of victories for what has become all of our homes. When our backs were against the wall and it looked like

our cross city neighbours finally had our number, this was when an entire university housing thousands of people found another gear and embracing a stranger as a goal went in with a tenderness not even reserved for lovers became the only reasonable action.

Though the lingering, gut-wrenching spectre of the "what are you going to do after you graduate?" question has forced me to think long and hard about my pursuit of a career in journalism, I will miss sport at Warwick more than Tiger Woods misses the turn of the millennium. Somehow I don't think the regulars in The Royal will take too kindly to my shouts of "Smash the Poly", nor my pleas for them to add a substantial glug of blackcurrant cordial to my pint. Thanks, Warwick, it's been a blast.

# The Social Media Matrix

The story of this year's Varsity as seen on the Twitter timeline

 **Warwick Varsity**  
@Warwick\_Varsity

By our reckoning, we're ahead. Believe boys and girls, believe. The miracle on ice is coming #definitelypossible



 **Warwick Golf**  
@Warwick\_Golf

We've done it!! A classy par down the last by Rowan makes it 3.5-2.5!!! Congrats boys!! #Varsity #TeamWarwick #Champions

8 RETWEETS 9 LIKES



 **Lisa Dodd-Mayne**  
@LisaDoddMayne

@WarwickDevils - mid match entertainment for the netball match



 **WarwickSnow**  
@WarwickSnow

We only went and WON VARSITY 24-17! #smashthepoly #teamwarwick

11 RETWEETS 7 LIKES



 **Boar Sport**  
@BoarSport

23-1. Or something like that... what a start to the day. Cam Clark is very amused you should be to @UWSWP



 **Warwick Tennis**  
@WarwickTennis

The girls are coming back... 2-6 with two to play. The comeback is alive... #teamwarwick #keemon @Warwick\_Varsity @SportsOfficer

2 RETWEETS 2 LIKES



 **Boar Sport**  
@BoarSport

The end of a stupendous day has seen us move into a 33-27 Varsity lead! #Boar Approves



 **Warwick Sport**  
@warwickSPORT

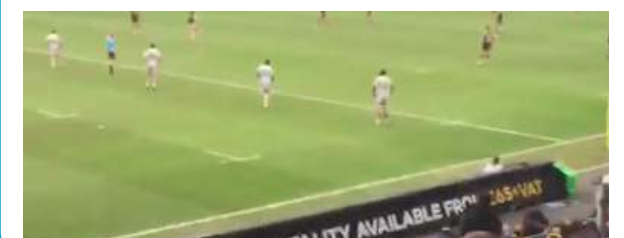
Never in doubt. Well done to each and every team involved.

13 RETWEETS 13 LIKES



 **Boar Sport**  
@BoarSport

A STREAKER I repeat a streaker at the Wasps game just ran the length of the pitch!!



# Not as big a show as we thought?

*54% of Warwick students don't think Varsity is a highlight in the Warwick calendar*

The results of a Sport engagement survey carried out by Boar Sport have revealed more than 50% of Warwick students do not feel Varsity, the annual cross city, multi-event sporting competition against Coventry University, is a highlight of the Warwick calendar.

The 2016 iteration of the competition ended this evening with Warwick winning 40 points to 30. This year the contest was revamped in order to make the tournament more competitive in its 26th edition.

## Format changes

The format changes included a reduced fixture list only involving first teams, condensing the action into one "Big Varsity Weekend" and replacing the traditional Ice Hockey finale with Men's Rugby

on the final Sunday.

Only 31% of respondents to the survey stated they were fully aware of the changes to the competition, with one respondent commenting "(It's) Something about making it easier for Cov to win."

## Centralised kit launch

This year's Varsity coincided with the launch of a new centralised kit manufactured by BLK alongside a #TeamWarwick branding campaign. As part of the campaign, a series of lamppost banners were revealed around campus in January, consisting of a number of sports club members posing in the new red kit.

The rebrand provoked reactions from a number of on campus sporting personalities. Head of Sport for RaW Tim Arstall said "From the visible Varsity banners

around campus to the strength of the ruby red #TeamWarwick brand, it is now impossible to miss all the great sporting activities we have going on at Warwick."

Whilst respondents to the survey were aware of the rebranding effort with 74% agreeing sport has become more visible on campus this year, the increased push behind the #TeamWarwick brand failed to

"Communication drops off after Freshers' week."

Benjamin Hillyard

translate into ticket sales, with just 34% of respondents stating they would be attending the Ice Hockey or Men's Rugby Union, this year's

two highlighted events.

Despite the fact that Warwick TV and RaW's live Varsity broadcasts were projected onto the piazza big screen on central campus, Benjamin Hillyard, a first year Maths student suggested the competition was not promoted heavily enough.

He said: "I think there's a lot in freshers' week telling us about sport on campus then communication drops off."

People feel once you've joined a sports club that's the close knit group. Most of the advertising is "join us", rather than "this is going on, come and support the players."

He then added: "I didn't know Varsity was happening, it just wasn't communicated."

Jerzy Gut, a first-year Economics student agreed: "When you think of Varsity you think of the restaurant across the road from

campus!"

Jude Boateng, a second-year Philosophy student, on the other hand, explained Varsity has been

"When you think of Varsity, you think of the restaurant across the road from campus."

Jerzy Gut

more than visible on campus: "I think Varsity in particular helps us see what's going on, on campus."

Just yesterday, a friend from Coventry was over, and she was like: "Yeah let's go and watch the basketball."

The final ticket sales figures for this year's competition have yet to be revealed.

Shingi Mararike

## DOES WARWICK CARE?

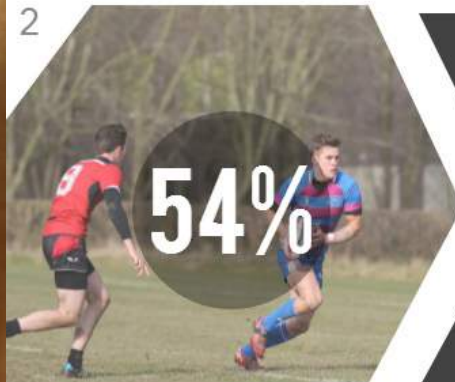
Warwick students talk sports, Varsity, and Team Warwick.

1



Think sport has been more visible on campus this year.

2



Thought Varsity was a highlight of the Warwick calendar.

3



Planned to go to see Varsity matches live.

# Ice Hockey Opener

## Warwick slide to defeat at hands of ice cold Coventry



» Image: Warwick Sport

In a consistently fiery affair untempered by the cold environs of the rink, Coventry drew first blood in the big show with a 14-9 win in the Ice Hockey opener. It proved to be a tense contest. Warwick pulled ahead in the very early stages via their standout performer, Gothenburg-born international management student Jakob Engström. This, however, would be the only time Warwick led in the contest. Coventry began to increasingly impose their dominance, aided in part by their larger player roster.

A Coventry goal from range immediately from the restart set the tone for large parts of the opening period, with Warwick struggling to build momentum in the face of a Coventry side quick to retrieve the puck and even quicker to attack on the breakaway.

The blistering pace of Coventry's John Storey, coupled with some all-round incisive interplay and clinical finishing, saw our opposition glide into a commanding 12-1 lead a mere 13 minutes into

the second period.

To the credit of our team, against the deafening backdrop of profane home chanting, Warwick rallied: ex-Deeside Dragons hitman Jack Meadows sparked a flurry of three unanswered Warwick goals. The second period ended with the deficit chiselled down to 12-4 and the away fans in fine voice – seemingly out of nothing, an unlikely turnaround became a possibility.

It would be easy to assume that the two Coventry goals in the opening half-minute of the third period poured cold water on Warwick's newfound vigour. Instead, the crowd in the following twenty minutes witnessed a Warwick display which captured the imagination and teased a historic Varsity comeback.

Goaltender Dan Harrison, a Warwick alumnus who raced to the fixture from his workplace in Swindon, went on to produce a string of saves of the highest calibre

- rivalling the earlier heroics of his counterpart in the Coventry goal. Audacious individual



» Image: Warwick Sport

ual goals from Meadows and Varsity veteran Axel Hakansson injected new life

into the fixture, and all of a sudden we had a titanic sporting contest to savour.

A thrilling move by Hakansson's compatriot, the marauding Engström, saw the Swede weave his way through three Coventry players along the right flank, before goal-line controversy ensued. With the goal given, the atmosphere in the Warwick crowd was ramped up to an elated 11. The tide was beginning to turn, and it was the prolific Jack Meadows again who completed a swift Warwick counterattack, exhibiting the kind of talent that has seen him register 25 goals in 19 games for Coventry and Warwick Panthers this season.

Seconds later, another of Warwick's key men, Jakob Engström, wriggled the puck home from the tightest of angles, increasing his own tally and leaving the scoreline at a much more respectable 14-9.

With seven minutes remaining on the clock, and seeds of doubt planted in the minds of the Coventry team, Warwick dared to dream. Cruelly, time simply ran out. Coventry were able to see the game out in the closing stages and the final klaxon sounded agonisingly with Warwick five goals adrift. Though ultimately undone by their slow start to the contest, a stirring show of belief and fight - though arriving too late in the game - meant that our team could return to campus with their heads held high. The loss aptly compounded Warwick's slow start to Varsity overall, with the result leaving the standings at 8-2 in Coventry's favour - but with all to play for in the days ahead.

**Jacob South-Klein**

**Star performer:**  
Jack Meadows – Very nearly hauled Warwick back into the game with a slew of late goals.

# Close, but no dice: Men's Basketball lose out in a thriller



» Image: Warwick Sport

What a difference a year makes. Just over 12 months ago in the Varsity curtain raiser, Men's Basketball fell flat with all of Warwick watching. Up against a strong, powerful and athletic Coventry side they were completely outclassed: 75-49 at the buzzer. This time, with the Warwick TV Cameras rolling, their opponents as big, fast and agile as ever, the new look Bears very nearly came away with the win. The 75-63 scoreline was proof of Warwick's progress; it was a hotly contested game that came down to the final few plays.

With the home team currently top of the Power Rankings and entering the game with an unblemished record in the new year, one could feel the buzz around the Sports Centre. Perhaps they could defy the odds? From the outset it became clear Warwick were ready for the battle, they settled into their rhythm from the opening tip. Behind some superb work in the paint, rebounding well and trying to impose themselves down low, Warwick worked their way into a lead. First year Temi Ologbonori used his athleticism and solid frame to grab rebound after rebound and disrupt Coventry's attack. A tense first quarter ended 30-30 with neither team establishing a foothold. Sensing his side were embroiled in a real battle, Coventry's coach barked instructions from his bench frantically, using each and every time-out to remind his team of the magnitude of the occasion, becoming increasingly vocal courtside as the game wore on. Feeling the pace down the stretch, Warwick's early energy seemed to waver, their shoulders slumped as their magenta clad opponents began to take control.

The jewel in Warwick's crown, backcourt starlet Shaq Amon-Ra

was being kept out the contest, stifled by Coventry's strong perimeter defense. The sort of three-point sharp-shooting that saw him puncture Staffordshire at the death this Wednesday was for the most part nowhere to be seen. Frustrated for large spells, he finally found his mark to close the gap with a long range effort, raising the temperature and bringing the score to 49-47 at the beginning of the final quarter. With the Warwick bench on their feet and fervent Coventry support in the rafters hoping to see

One could feel the buzz around the Sports Centre. Perhaps they could defy the odds?

their side through, the atmosphere was deafening. Less than 10 minutes remained and the game rested on a knife edge. Warwick drained a free throw tying things up before Coventry went right up the other end with a cutting maneuver to reclaim the advantage at 51-50. They then solidified this slender lead with a stinging three pointer which propelled them to a 54-50 gap which they would never relinquish despite the game remaining a tense tussle right to the death. Warwick Coach James Raddon, suited up on the sidelines cut a proud figure despite the defeat. The team can hold their heads high and look forward to battles to come with league and cup glory still in their sights. Who knows? With the progress they're making, next year they might go one better.

Shingi Mararike

**Star Performer: Temi Ologbonori: Rebounded like a man possessed**

## Best of the *Boarsity Clockwatch*: Day 1

**19:23:** After much delay we're ready to get live blogging here at the SkyDome. The day you've been waiting for since before you were conceived is here.

We're 6-2 down, but could Warwick actually lose the whole thing? It'd be the worst day since they got rid of the £1 Sandwiches in Costcutter/RGS or the 2 for £2 in Bar Fusion. \*Multiple sad faces and crying emojis\*

**19:49:** Most of the pre-match 'entertainment' coming from the guy on the PA system. Voice smooth as silk but failing to avoid the odd Partridge moment – shouting "let's go!" at the wrong time in Uptown Funk being a particular highlight.

**19:57:** Slightly awkward rendition of God Save the Queen, equally split in thirds of passionate bellowing, Beckham-esque half-heartedness and 'doing a Corbyn' and abstaining altogether.

**20:00:** AND WE'RE OFF!

**20:02:** Warwick in the lead. YESSSSSSSSS. Some very sick puck movement, leads to a

Warwick goal.....

Cov go up the other end and put one in right away though, right old ding-dong dual this.

**20:20** Well into the second half of this period and Coventry are already showboating, pulling out the no-look passes with the stick behind their back like they're Andrea Pucking Pirlo..... Just made it 5-1.

**20:25** FIGHT FIGHT FIGHT FIGHT FIGHT FIGHT FIGHT FIGHT FIGHT FIGHT FIGHT

**20:28** Reliably informed by Deputy James Roberts that it was a Coventry player that "proper decked" a Warwick man. Turning this into a Gladiators style stick fight might stand us in better stead at 6-1 down.

**20:30** I mean, who even likes Ice Hockey anyway? 7-1.

**20:34** Brutal scenes as the Warwick Bear is brutally beheaded by the Coventry Bear in the break's mascot race before being bundled and assaulted. The presenter is doing little to

halt this or retain control and this is a black day for Warwick, Ice Hockey and for Sport in general.

**20:55:** We're back underway 7-1 down. Is there hope for Warwick in the form of a miracle on ice of sorts? NAH DON'T THINK SO Cov, ripple the back of the net again and the scorer wheels away

**21:19:** My friend behind me: "We could start so many awesome chants about how they're going to work for us." When you can't beat them mock them... But then again Varsity is life, forget your job in a consultancy firm.

**21:20:** YES. Meadows scores for Warwick. Fittingly the Zombie March blares around the arena as the decomposing, slobbering corpse of the Warwick Team reanimates to eat the brains of the Polytechnic folk. 12-2.

**21:25:** 12-4!!!!!! MEADOWS AGAIN, HE CAN GRAZE ON ME ANYTIME.

**21:54:** Cov like rubbing salt into wounds. They start off Warwick chants with a degree

of confidence that belies their 25 straight losses in this competition and their impending implosion in this year's event. Dummies.

Shingi Mararike & Sam Nugent

"We could start so many awesome chants about how they're going to work for us."



# Double Domination

Oscar Mayhew watched both Hockey Teams dominate at The Place

In the women's fixture Warwick started the game on the front foot. Well I say that, I'll be straight with you. I was late. \*Glares at sport editor for directing him to Westwood rather than taking personal responsibility for not looking it up\*. Only 10 minutes though, so let's say Warwick started the game on the front foot. What I do know is that it was 0-0 when I did get there.

I arrived to see a Coventry player take an air shot (which would prove to be one of their very few chances of the game) before Warwick sprung forward on the counter attack, winning a penalty corner. The visitors took full advantage of the opportunity, with captain Ellie Martin driving past an onrushing Coventry defender to slot home. Just a few minutes later, Warwick had doubled that advantage.

Immediately from the restart, Warwick reasserted their dominance. Alice Gil was central to this, driving Warwick forward and pinning Coventry in their own half, and as a result it wasn't long before Warwick extended their lead. Another Warwick penalty corner, and another Warwick goal as Roxy

Fisher directed the ball past the Coventry keeper after the hosts failed to clear.

Indiscipline and tiredness were beginning to creep into Coventry's play, consistently committing cynical fouls and conceding penalty corners. 3-0 soon became 4-0, which then soon became 5-0 as Warwick refused to let up.

Astonishingly, Coventry did manage to manufacture a chance, only to be repelled by a strong hand from Warwick goalkeeper Hollie Iles. But any dreams of Hollywood comeback were crushed as Alice Gil finished from another Warwick penalty corner, before then producing Warwick's moment of the game. Rubbing salt into the, by now very deep, Coventry wounds, she scooped the ball over the Coventry goalkeeper with a sublime piece of skill, to the delight of the strong Warwick away support.

It was an utterly dominant display from the Warwick side, comprehensively destroying any potential Varsity upset.

**Star Performer: Ellie Martin – an all-round dominant showing from the captain, making sure Coventry were camped firmly in their own half.**



30 minutes later, and 10 degrees colder, the men's outfit began their dismantling of an inferior Coventry side.

Within minutes, Warwick were 2 goals up and Coventry's hopes of David overcoming Goliath were ruined. Rob McGeachie was at the heart of Warwick's play, bossing the midfield with the powerful presence of Sam Fisher, who was breaking through the Coventry defence at every opportunity.

Coventry were simply unable to hold out the Warwick onslaught, and it soon became 3-0 as Chris Bartlett rifled home from a distance. By the time I'd finished a twitter update it was 4, as Casey Dennis' amazing dribble down the right led to another goal for Chris Bartlett. Coventry heads were firmly slumped, making no genuine effort at attacking, content to just launch the ball forward for momentary respite.

Half time came and went and the temperature lowered further as I looked on enviously at the Warwick supporters who'd brought blankets to the game - genuine ingenuity. Meanwhile, Warwick continued to pile on the pressure, scoring an-

other goal within minutes of the restart as James Morrison finished well after some skilful stick work down the Warwick right. The match was becoming ridiculously one-sided, with Coventry barely featuring in the Warwick half. Mathias Swerdlow making it 6-0 with a close range shot.

But then the unthinkable happened. Not quite the women's football comeback, but Coventry did actually score with what was essentially the first chance of the entire game. Limbs flailed among the Coventry supporters in celebration of their quintessential consolation goal.

Unimpressed with even their moderate jubilation, Warwick responded rapidly and ruthlessly, scoring in a matter of seconds and then again no more than a minute later to finish the game 8-1 victors. Coventry's goalkeeper smacked the post with his stick after the latter, which essentially summed up their entire evening.

**Star Performer: Chris Bartlett – the club president set an example to his team, dictating play and grabbing a couple of goals for himself.**

» Image: Tim Nunan

## Best of the *Boarsity* Clockwatch: Day 2

**17:51:** Speak of the devil and he will tan some Cov backsides ... or something to that effect. **WARWICK TAKE THE TABLE TENNIS** in a match that is still yet to finish, racking up an unassailable 9-1 advantage over the enemy. The gap has been closed to 8-4 and we're back baby!!!

**18:18:** After a short delay we are LIVE at the Women's Netball and we're **COURTSIDE**. Well I say courtside, we're sitting amongst bags in the equipment cupboard.

**18:23:** Coventry lead 9-8 in the first quarter and from what we can see in this crowded nest/lair that we've set up for ourselves that is a fair scoreline for the closeness of the game. Fast paced game supported by a packed crowd. Live sport at its very best.

**18:30:** Coventry lead 16-11 here at the Netball with one of

their players just standing by the net so she can score repeatedly. I didn't take kindly to goalhangers in Mayflower Primary School 16 years ago and I don't take kindly to them now.

**18:33:** Turns out the aptly named Goal Shooter is a legit position... my bad.

**18:59:** It doesn't look great from a Warwick perspective here as we trail by 19 ... nets? to 35. Alex has just described Coventry as "fudging dynamite". Well he didn't use that word, but this is before the watershed and we know how much traffic this liveblog gets from the loyal younger audience in the ad breaks to In the Night Garden.

**19:12:** Game ends 29-42 to Coventry. The girls battled hard, but it wasn't to be. Coventry end singing "Who the f\*ck are Warwick Uni?", great banter or lack of class? Not sure myself.

**19:53:** Award for the best Varsity pre-game playlist far and away goes to the Basketball lot. Drake is blaring. **YOU MIGHT JUST GET HIT WITH THE RICO.**

**20:20:** Quick tangential side note because we love those. I'm wearing dangerously bright trainers that probably are a cardinal sin every other day but since they're sort of in line with the Wondrous Warwick red I get a free pass just for today. Even a wizened seminar tutor of mine once ribbed me for wearing these. **#FashionMartyr**

**20:26:** This is a battle and a half. Proof of what form and confidence can do for a side, even against supposedly better opponents. We're hanging in there fighting tooth and nail and winning.

**20:36:** Update from Warwick Snow and it's HUGE.

**BREAKING** (Cov hearts) **#PolySmashed**. We got the win.

**20:38:** A voice just descended from heaven in the form of the MC. Best thing I've heard since they said I could come here....

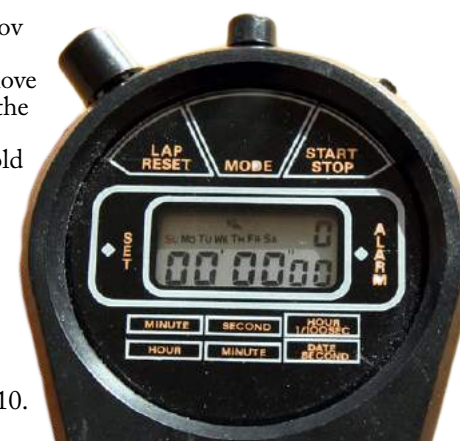
The natural order of the Universe has been restored, the pain is over, the bleeding has been stemmed. Warwick now lead Varsity.

**21:17:** Somebody hire this Cov Basketball coach to be my life coach, he's the kind of man I'd love to hear screaming in my ear in the morning before a lung-busting run along the beach with the cold wind in my face. Hands in and he screams "Win this quarter and we've won this Varsity, let's do this lads".

**21:45:** That's it the final buzzer and Cov do win. The Coventry bench are yelling "C-O-V, COV, C-O-V, COV." That chant is a solid 3.5 out of 10.

**22:00:** Once again Cov are ending the day on top... Could they actually win this and end the years of embarrassment? Looks like they're starting to believe. Tomorrow will be pivotal.

**Shingi Mararike & Sam Nugent**



# Same Time, Same Place: **Contrasting Fortunes**

Despite enjoying the support of a main hall that was packed to the rafters, Warwick netball slipped to a 42-29 Varsity defeat at the hands of an impressive Coventry outfit on Friday night. Coventry made most of the initial running, piling on the pressure from the outset. Buoyed by their vocal support, the Warwick defence held strong, breaking up play and launching fast counter-attacks, which kept the side in the game and saw them trail only 5-7 at the end of the first quarter. But it was in the second quarter where Coventry really made their presence felt, with Warwick simply unable to contain the Magenta Army.

Indiscipline crept into Warwick's play and they were penalised a number of times by the scrupulous referees, much to the disgust of the Warwick faithful on the balcony. Coventry's centre was running the show and the visitors took advantage, speeding away from Warwick on the scoreboard to finish the half

7 points ahead. After I'd moved from leaning over people on the balcony to watching from the equipment cupboard (oh the joys of student journalism), Warwick restarted the game in lively fashion, not letting their heads drop despite the deficit.

**Warwick produced a battling performance, but to no avail - it was Coventry who added to their Varsity lead.**

Early Warwick pressure resulted in a couple of goals, but once again it was the athleticism of the Coventry team that pushed the hosts back into their own half and Warwick were simply unable to make a dent in Coventry's lead. Having spent most of the match on the back foot, tiredness began to hit the

Warwick side and Coventry extended their lead to finish the third quarter with an insurmountable 14 point advantage.

Yet as they continued to be cheered on by the balconies, it was Warwick who won the final quarter. Centre Jessica Oshodi led their resurgence, driving the home team forward and taking the momentum away from Coventry. But this revival was too little too late for Warwick, and the full time whistle was blown with the score at 42-29. Warwick had produced a battling performance, but to no avail - it was Coventry who added to their Varsity lead.

**Oscar Mayhew**

**Star Performer: Sophie Graham - a very strong display in front of the basket, lethally finishing the chances that came her way.**



» Image: Warwick Sport



» Image: Warwick Sport

Warwick Squash tore through their Coventry counterparts to record one of the most one-sided victories of Varsity 2016. Even an aggregate score of 165-46 didn't adequately illustrate the level of dominance enjoyed by a team that ruthlessly took advantage of every opportunity that came their way.

A packed viewing balcony watched on as Liam Stafford and Tom Hay started the rout on courts one and two respectively. With all but the final match being played simultaneously, keeping up to date with the fortunes of both players required a normally-unachievable level of multitasking. Helpfully, Hay and Stafford made it easy by winning their first two games by the same margin of victory; 11-3 and 11-0. Learning that an 11-0 game is known as a 'bagel' in squash lingo began a frantic and ultimately unsuccessful search for breakfast-based puns.

The highlight of the first pair of matches was an outrageous through-the-legs winner

from Stafford, which was met with deserved applause. By this time Hay had finished with his opponent; the last game ending 11-1. Stafford was a little more lenient, but in the blink of an eye he had won his final game 11-4 and Warwick were 2-0 up.

Next up were Declan O'Callaghan and Alex Li. Any worries that a last-minute change of footwear would put O'Callaghan off his stride were dispelled by a third 'bagel' of the tie. His opponent regained some pride in the next game, hitting a shot that drew applause from the balcony and a nod of approval from O'Callaghan. Reassuringly, he was quickly put back in his place as O'Callaghan triumphed for the loss of just three points. The Coventry man threatened to take the third game - as it transpired, the 11-7 score was the closest any Coventry player came.

On the adjacent court, Li's match turned out to be the opposite of O'Callaghan's. An opening game that finished 11-6 in the Warwick man's favour seemed to suggest that he

would be pushed all the way. Normality was soon restored by a clinical performance that saw Li concede just five points in the next two games.

Warwick had already secured those two precious Varsity points when number one seed Rob Clayden took to the court. Though the first two games were closely fought, it was obvious who the superior player was. Clayden won them both 11-6 and as the final game began, he had the chance to complete the whitewash.

As the Coventry player became steadily more frustrated, Clayden kept his cool to close out the victory with an 11-2 win.

**James Roberts**

**Star Performer: Rob Clayden, with the game wrapped, up the top seed still put in a dazzling performance**

## Best of The **Boarsity Clockwatch: Day 3**

**14:46:** FYI Ultimate frisbee is the best thing ever, I jumped through the bushes, onto the Varsity pitches, into the most amazing spectacle, frisbees flying here, there and everywhere.

**15:22:** In the meanwhile WARWICK WIN. They send the frisbee into the n-zone one final time, to bring my Frisbee Odyssey of enjoyment and bewilderment to a happy end!

**15:42:** Results just in for Women's Rugby Union, who managed to sneak a 20-15 win, in one of the hardest-fought defensive efforts of their season so far.

WE said Super Saturday would be crazy but wait for this one, sorry for my language but the Women's Football Team were on the receiving end of an absolute fuckery, losing 4-3 after being 3-0 up at half time. Oscar Mayhew is still recovering, doing a Jeff Stelling over Facebook chat and friggin spamming me with messages.

**16:48:** Bumped into A-Rob, the sports officer who looks like he's been through 7 natural disasters, moved mountains and walked

through fire. He stops to let me know "This has been the most stressful weekend of my life."

DRUM ROLL PLEASE FOR A SPECIAL ANNOUNCEMENT THOUGH FOLKS...

**16:57:** We can officially reveal Warwick ARE WINNING VARSITY. GO WARWICK, GO WARWICK. The slenderest of leads 26-24.

**17:50:** As a tennis fan and aficionado, I think I'm in love... The men's doubles tandems are coasting behind some very, very silky stuff that makes me want to dust off my old Pure Drive and get to work.

**18:03:** Cov win the first doubles in the women's fixture. Annoying. I'd like to take a minute to appreciate those woeful Coventry t-shirts that one of the men's doubles players is wearing. "One team, one dream" Slogan Game: -117. Plus they're seeing that "one dream" crushed into oblivion once again.

**19:00:** Damn Daniel! I had to throw that in this live blog or my conscience would have

eaten me up and engulfed me. Warwick women's tennis now have mathematically have no chance of winning.

**19:33:** No unpleasant surprises Women's Hockey-wise. One of the most consistent teams on campus this year, they've once again proved their considerable mettle. Her-eeeeee's Oscar: "Utterly dominant Warwick win 7:0. Count 1 chance for Cov. I'm literally freezing, not metaphorically or figuratively, literally."

**19:43:** Ridiculous. #Youknowyourecoasting-when your club members start pulling out Whiskey on the balcony and making plans to start making a beeline for Varsity to have drinks. Men's Tennis, we salute you, you deserve it.

**20:21:** Men's Hockey are wasting no time, absolutely ripping into Cov with mazy dribbles and slick passing moves, stylish and brilliantly effective, they've been a joy to watch so far.

**21:56:** Sorry for the absence, stuff happens and I wanted a panini. But I'm back now

with a vengeance and bearing gifts in the form of some superb #TeamWarwick results. First Oscar's final update from the Hockey. 'So full time 8-1. Reports that one of the Warwick players told some of the fans it was a 'Farcity', frustrated that I hadn't thought of that in my notes. Also it was fucking cold.'

**22:10:** I'm smiling widely, grinning ear to ear, braces on show because order has at least been restored. We've had controversy, drama, tears (yes, tears) and above all jubilation. But Warwick will lead overnight.

**Shingi Mararike**



Image: Tim Nunan



# Winning by a whisker

## Women's Rugby hold on in nail-biter

In 26 years Warwick Women's Rugby had never lost against Coventry so although this was the first Varsity for many members of the team, pre-match nerves were dispelled by a sense of quiet confidence. Proceedings started appallingly for Coventry who faltered immediately, dropping the kick-off and giving possession straight back to Warwick.

Composed play from Warwick led to two more Coventry penalisation in quick succession, allowing Warwick into Coventry's 5m. Coventry managed to win back a lineout, but more mistakes gave Warwick a 5m scrum, which captain Tiff Haggith broke away from to score in the corner, taking the score to 5-0 within the opening minutes.

Warwick continued to capitalise on Coventry's shaky start, putting the home side under constant pressure. Coventry spent most of the first 10 minutes pushed way back inside their own half, and constant handling errors led them into trouble on their own

line, culminating in a try from Cath Lyon to take the score to 10-0. Coventry's poor defence and Warwick's calm attack made it look like it would be plain sailing to a 27th consecutive Warwick victory.

**Coventry's poor defence and Warwick's calm attack made it look like it would be plain sailing to a 27th consecutive Warwick win**

Unfortunately, at this point, Coventry seemed to remember what was going on. The visitors started to attack well, pushing a long way into Warwick's half.

Pressure was temporarily relieved by three penalties in a row, with Warwick again capitalising on Coventry's shaky defence, but a turnover followed by a high tackle allowed Coventry to score, taking the total back to

10-5 at half time.

Coventry continued their decent attacking form at the start of the second half, winning the ball back off their own kick-off and mounting a strong attack.

Warwick defended well, winning a turnover, but a knock-on 7m off their own line led to Coventry scoring from a scrum, taking the score level.

Despite things looking shaky for Warwick, they counter-attacked well. They won the ball back soon after the re-start, and a fluid cross-pitch play started by Sinéad Loftus led to a try from Harrie Clemens, putting Warwick back in front.

Coventry struck back strongly, but a fantastic run from Ruth Hankin relieved pressure, taking Warwick from their own 5m all the way up to half-way, and some quick attacking play led to a second dazzling run from Clemens, with an offload to Flore Postel-Vinay taking Warwick to 20-10.

Coventry were determined not to be beat-

en, and a series of penalties in their favour put Warwick on the back foot, letting Coventry drive over the line, taking the score to 20-15 with 10 minutes to go. With the two teams only one score apart, Coventry mounted a huge attack, but a strong defensive effort from Warwick, especially Megan Richold, prevented two potential tries.

Drama ensued at the final play, as Coventry's prop, who until that point had had an excellent game, dived under the posts, but fumbled the ball just as she hit the ground, handing Warwick the win as the final whistle blew.

**Ali Jones**

**Star Performer**

**Harrie Clemens-her try and assist secured Warwick the game.**

# Best of The Boarsity Clockwatch: Day 4

**With my Boyz II Men shades on I sing... "IT'S THE END OF THE ROAAAAD" Varsity 2016, the most heart-stopping series in years, is now entering its final day.**

**11:01:** POW, POW. I can smell the chlorine, I can smell the blood, Warwick have walked away with the Varsity Water Polo crown. Those folks never had a chance, their dreams of victory sunk faster than I my grade average since I became Sport Editor.

**12:01:** Flipping heck this is one bad tempered game of Football. Flashbacks to playground fights at Primary School... Things aren't going amazingly well though as we're 1-0 down courtesy of a Cov penalty.

**12:46:** AHHEHH. From bad to worse, another penalty, another Cov goal. With around 20 minutes to go it looks like a massive uphill struggle. Cov's winger who stands at about 4ft 3 inches is having the game of life, jinking and dummieing left right and centre. The polytechnic answer to Messi.  
**14:30:** Friends. Family. Fellow Spartans, with

great joy and relief I can tell you that despite losing the football, it's OVER. Warwick for the 26th straight year have won Varsity. We've haven't quite smashed the poly with the emphatic one sidedness of previous years but PHEW. We got there in the end.

**17:51:** ALRIGHTY. The feted Rugby Finale is underway!!!

**18:00:** Coventry are currently 3-0 up courtesy of an early penalty. They've also had the bulk of the possession, and are working the ball pretty well. See I can be complimentary. Getting soft in my old age. Yes covering Varsity has added a good 24.45 years to my life.

**18:08:** TRY, TRY, TRY. Matt Hall, over the try line on the far side and Warwick take the lead, whilst Uptown Funk blares. Don't believe us just watch!

**18:12:** EWWW. Coventry with a Try off some slick ball movement again, I swear that was a forward pass there though... Nevermind. They're successful off the conversion to pile on the pressure and move into a 10-5

lead.  
**18:43:** TRY. Warwick level it behind some useful work off a line-out. 10-10. Yes... Hmmmm dratzzz. Cov are soon back into the lead, the second try for their number 8 Dan Martin.

**18:52:** Varsity is bloody violent though. There's a massive scuffle on the other side of the stands leading to a struggling fan being ejected... Things are being thrown... A message on the PA system reminding students of both Universities to behave responsibly, it's all kicking off.

**19:00:** What a game, back and forth, rocking more than a rickety boat. 15-15. Warwick try, then a conversion to lift us into the lead. 17-15. Go Warwick.

**19:13:** Another momentum swing, Cov with a try. But the conversion attempt was simply comical, more like a football penalty...

**19:20:** DO YOU KNOW WHAT DRAMA IS? I REPEAT, DO YOU KNOW WHAT DRAMA IS? Varsity 2016. Warwick have

won Varsity with a last minute try. Run to the hills tell your mother, tell your sister, tell your father. THIS IS AMAZING. We've piped Cov right at the death, amazing my voice is hoarse, my palms are sweaty.

**19:21:** I legitimately have no words. Can't deal.

**20:26:** The result says it all. Tested but never toppled. Warwick still rule the roost in Coventry. It's a wrap, hope you've enjoyed this year's clockwatch. Boar Sport over and out.

**Shingi Mararike**



## Men's Football fall in ill tempered battle



Image: Warwick Sport

After beating Coventry 1s 6-1 on Wednesday to secure promotion to Midlands 1A, Warwick Men's 1s came into Varsity full of confidence. However, nothing is certain in football, and having lost 2-0 to the same Coventry side at the end of January, this was by no means going to be set-in-stone victory for the boys in red.

After a ten minute delay caused by missing corner flags, the eagerly awaited Varsity fixture kicked off. The first ten minutes were unsurprisingly lively, with tackles flying in, the ball spending a lot of time in the air, and a lot of pre-match nerves and excitement being released on the pitch. It was quite a scrappy start to the game but one that was exciting to watch.

The game then settled down considerably, with no team in real control. When Joe Manley's cross found Andreas Kyprianou, there was a moment of excitement for the considerable Warwick support. However, a smart save by Coventry's goalkeeper down to his left and a scrambling away of the ball ensured that the match remained goalless. The game remained even. Kyprianou had another half-chance and Ed Goggs' header from a Rose corner went wide. At the other end, a Coventry cross from the left was headed across the face of the Warwick goal but it was scrambled away.

The next ten minutes of the game saw Warwick start to gain more control of the game. A lovely reverse pass from Tom Farrar to the feet of Michael Rose set the two-footed winger up to drive inside towards goal. He was brought down on the edge of the box and after the superb recent free-kicks of Kyprianou; the stage seemed set for another wonder goal. It was not to be, as his shot towards the bottom right corner of the goal was easily snaffled by the Coventry keeper. Coventry still had chances, and an attempted lob did not fool Warwick keeper Jake Allingan, who made a good save.

In the first five minutes of the second half, another scuffle led to the booking of a Coventry player and Alex Roberts. As the second half settled down, Coventry made the breakthrough in the form of a penalty. Although perhaps questionable, the referee deemed the sandwiching of Coventry's number ten between Perry Champion and Angelo D'Alessio to have been illegal and pointed to the spot. From 12 yards, Coventry's number 14 buried the ball, much to the delight of the Coventry faithful.

Warwick did not let this get the better of them and minutes later had a penalty of their own. Roberts was brought down on the by-line but Kyprianou's effort was saved, causing contrasting reactions from the Coventry and Warwick fans. Tashan Dwyer-Ifill replaced George Cooper but the game remained fairly even, despite the score.

In the final 20 minutes of the match, Coventry scored twice more to put the game beyond Warwick. The first came from a mistake by goalkeeper Allingan, who passed the ball straight out to Coventry's number nine to put it away convincingly. The second came from another penalty after a Goggs foul in the box. Coventry's number four made no mistake.

Late changes saw Joshua Adejokun replace Saltenis, Owen Lock replace Rose and Rob Burgess replace Roberts but Warwick created no more real chances. Manley was booked late on for jumping into a tackle and things got heated again, but the final whistle blew for a 3-0 Coventry victory. Tensions flared up after the final whistle but this was perhaps inevitable. The difference between the two sides was a questionable penalty and some sloppy defensive errors, with Coventry taking the all-important Varsity points.

**James Hancock**

## "Covstanbul": Ladies football crumble at the death

Astonishing scenes were witnessed at 'The Place' in the Women's football. Despite taking a 3-0 lead at half-time, Warwick succumbed to a Coventry onslaught to concede four in the second half of a brilliant game that produced some of the most outrageous goals in Varsity history.

Warwick came out of the blocks rapidly and dominated the early spells of play. The Coventry goalkeeper was forced into a host of saves within the first 10 minutes, but the home side could not withstand the pressure for long. A high Warwick press ended with the Coventry right back being dispossessed in her own box and a low finish into the bottom corner was the result.

It wasn't long before Warwick doubled their lead. The visitors' midfield broke up play and released Christina Stuart with a well-timed through ball, dissecting the Coventry backline. Stuart raced away from the defence with a great turn of pace before slotting the ball home. On the balance of play, Warwick were deservedly two goals up.

Coventry began to show signs of life with a succession of corners, but some solid defending from Ellie Churchill kept the Magenta Army momentarily at bay. This spell of pressure did not last for long as Warwick reasserted their dominance, pinning Coventry in their own

half.

Play began to drift as the match headed towards half-time, but it was then that Luisa Blanco-Bush provided Warwick with their moment of the match. Stepping up to a free kick from 25 yards out, she dispatched the ball into the top left corner as the Coventry goalkeeper stood there helpless – to the amazement of all watching.

Half time came and it appeared that a Warwick win was a foregone conclusion. Coventry had barely threatened, and it looked like they were already beginning to tire having chased the ball for large swathes of the first half.

**...Coventry proceeded to produce the unbelievable.**

But then Coventry proceeded to produce the unbelievable. Think Istanbul 2005, St James' Park 2011.

Within minutes of the restart, the Coventry number 11 gave a taste of what was to come. Springing a counter attack, she raced past the Warwick defence before calmly placing the ball home. Five minutes later, number 11 was at it again. A Cruyff turn in the centre circle, a turn of pace, and finally a shot and rebound which their midfielder bundled home.

The game slowed as Warwick began to reassert themselves, with the defence holding firm. With 10 minutes to go, it was looking like Warwick would hold on to win. But the Coventry number nine had other ideas. Not wanting to be outdone by Blanco-Bush's first half effort, she produced a carbon copy free kick to level the scores.

Yet there was more to come. Unsurprisingly, it was the Coventry number 11 who ended the tie and completed the comeback of all Varsity comebacks. Picking up the ball in her own half, she sped past attempted Warwick challenges, took a look up and leashed a 30 yard screamer into the top corner. Warwick hearts were broken and minutes later the final whistle was celebrated by the Coventry team sprinting onto the field to celebrate.

A truly astounding match that illustrated the lofty highs and most devastating lows of Varsity sport.

**Oscar Mayhew**

**Woman of the Match: Luisa Blanco-Bush - A constant presence in the midfield, never tiring and scoring an outstanding free kick.**



Image: Tim Nunan

# Labours of love: The struggles of student sports journalism

**M**y first Varsity, my first Varsity match report. I'd already been to the ice hockey the night before and experienced the Varsity buzz - and here was my chance to report on it.

I finished my pre-match netball research (it is a goal not a basket, who knew?) and headed over to the sports centre. But I'd timed this all wrong; the main hall balcony was already packed to the rafters. I was left looking for the shortest person to lean over to get a glimpse of the game (You may note my match report doesn't mention anything of Warwick's wing attack, and I'll be honest, for all I know she could have had the best first half in Varsity netball history.) Come half-time I'd been ushered into the equipment cupboard through the Sport Editor's networking, sitting on a surprisingly comfortable combination of futsal goals and lacrosse sticks.

Try getting an iPhone battery to last 4 hours of Hockey in single figures degrees in order to write notes for a match report

Such is student journalism. Whether it's having your first ever match report on a women's lacrosse match (with the names Alice and Sarena in the first paragraph) sub-titled by the higher-ups to "Oscar Mayhew watched men's lacrosse slip to a battling defeat", or trying to explain the name 'the Boar' to your mates ("I think it's meant to be

ironic", "But it's not funny"), this year, for as brilliant an experience it has been, has on occasion showcased the challenges of student journalism. And Varsity brought all this to a crescendo.

Try directing someone to Coventry's terribly named pitches. "It's The Place near Varsity..." "No, it's actually called "The Place". Try sending regular live updates on one bar of 3G at the SkyDome. Try using the Sport Officer's tweets to work out who scored each goal in the women's football. Try getting an iPhone battery life to last four hours of hockey in single figures degrees in order to write notes for the match report... Having turned up 15 minutes late after mistakenly walking to Westwood. [Reader tip: Airplane mode is a saviour, although I think I'm quite late to realise this]. I wonder whether these concerns bother Matthew Syed on a daily basis.

But, for me, these challenges are what made Varsity distinctly Varsity. Within 10 minutes on the Saturday, I'd sprinted down Gibbet Hill Road to get to the women's football on time, seen a U1 driver swearing at his number 11 counterpart and briefly caught Warwick demolish Coventry at Ultimate Frisbee - a 10 minutes that never would have happened if I was being treated like a professional journalist. Perhaps for the first time since unpacking my bags in Rootes back in October, following the Varsity buzz as a true amateur writing (distinctly average) match reports had given me a uniquely Warwick experience. All because of Varsity.

Oscar Mayhew



» Image: Warwick Sport

## Tries, Pies and Testicles: My first time in a Press Box

**I**'ll be honest - if you told me that in my second year of university I would be enjoying free pie and chips in the Ricoh Arena press room, I would have struggled to believe you. Yet that is exactly where I found myself on the day of the Varsity finale, and what a day it was.

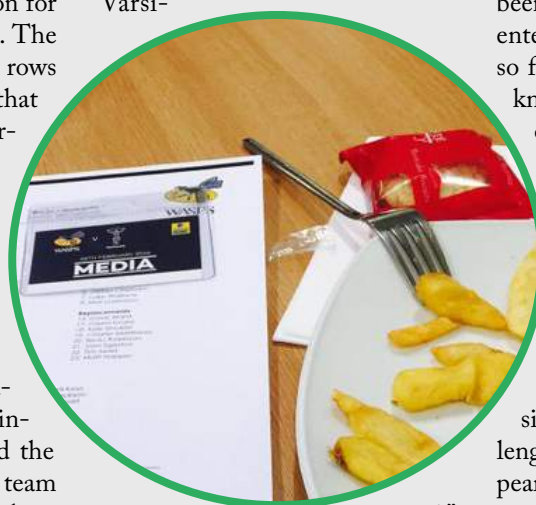
Stepping off the bus from campus to the stadium, I was firmly under the impression that Sport Editor Shingi Mararike and I would be covering the Wasps v Harlequins game and the Varsity fixture from the stands. Imagine my surprise when, after approaching a set of doors guarded by security, we barely had to explain ourselves before being whisked through as media. We collected our press passes and made it through two more levels of security, no questions asked. Someone

had obviously pulled some strings for us.

As an aspiring journalist, experiencing a stadium media section for the first time was fascinating. The L-shaped room consisted of rows of booths set aside for those that needed to work, a bar, and various tables, one of which was stocked with food and drink. After cautiously making our way to a table in the corner, we grabbed some food and tried to look professional.

If the last half an hour hadn't already been unbelievable, what happened next certainly was. After we were handed the official Wasps v Harlequins team sheet, former England player Austin Healey entered the room. But this wasn't the moment I am referring to. Sitting just a few feet away

from Healey meant we overheard when he was asked if he would be staying to watch the Varsity game. "Varsi-



ty?", he replied. "I'd rather barbecue my own testicles". Well that answered that.

With 15 minutes to go we made our way to the press seats. Though everything up to this point had been a new experience, the buzz of entering a sporting arena was oh so familiar. I tried to appear as if I knew what I was doing as I laid out my match programme and notebook on the desk in front of me.

The match itself started slowly, but once Wasps registered their first points it burst into life. The most memorable point of a half that ended 21-5 to the home side was a stalker who ran the length of the pitch before disappearing into the stands. I really had seen it all.

At half time I moved inside to take advantage of the warmth and more importantly, the novelty of

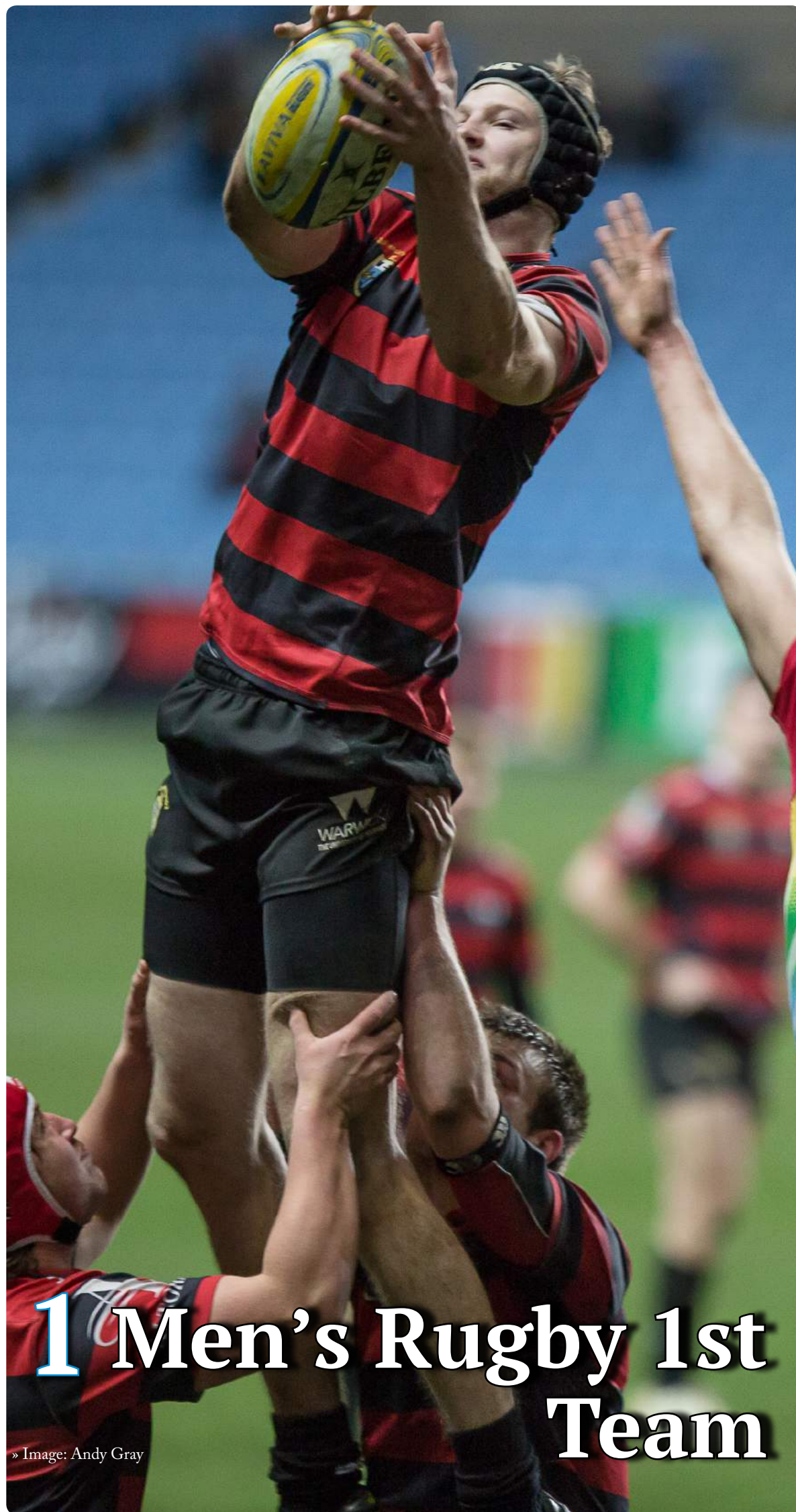
having doors opened for me. Once my simple mind was satisfied, it was straight back to my freezing plastic seat for the second half. With various newspaper and radio journalists scribbling and chatting away around me, not to mention three 'Quins coaches, I felt genuinely privileged at the level of access we had been given.

Wasps continued to fly over the try-line, eventually securing a 42-10 win. As the majority of the 15,000 spectators streamed out, Warwick's players warmed up for the real highlight of the day's events. Though I would spend a total of four hours sat in my eternally cold press seat, I would do it all again in a heartbeat.

James Roberts

» Image: James Roberts

# Varsity Power Rankings



## 1 Men's Rugby 1st Team

» Image: Andy Gray

**2 Women's Futsal (14-0)**  
14-0 and that's not even an unusual thing, any Power Rankings would be incomplete without Warwick's Futsal ladies.

**3 Men's Tennis (12-0)**  
Out of Coventry's league in every department ... except actual league.

**4 Women's Hockey (7-0)**  
19 points out of 21 is better than Barcelona. Hand over those five trophies Leo, you don't deserve them.

**5 Women's Rugby (20-15)**  
Poor conditions couldn't rain on the girls' parade, fighting hard to a well-deserved win and place in the rankings.

**6 Men's Squash**  
You won't find more bagels on the streets of Manhattan, a true squashing

**7 Water Polo (23-1)**  
Underwater for large periods yet still managing over a goal a minute, thank Heaven those gill checks were never made compulsory.

**8 Men's Hockey (8-1)**  
One more goal conceded and I could have made an "I'd 8-2 be Cov right now" gag, why must smashing the enemy come before comedy?

**9 Table Tennis (16-1)**  
There were some sore Poly backsides after the Table Tennis club turned up with their bats in dominant mood.

**10 Snooker (19-1)**  
Snooker loopy, nuts are we, you and him and them and me, we'll show you what we can do with a load of balls and a snooker cue

# Case Closed

Men's Rugby strike at the death to claim incredible victory



Image: Andy Gray

Warwick Men's Rugby gave Varsity 2016 the climax it deserved by snatching victory in the final seconds of their clash with Coventry. In a match that saw momentum swing back and forth, it was Warwick who gained the upper hand at death as Hooker Ed Wilkinson dived over the line to secure a 22-20 victory.

Once the small matter of Wasps v Harlequins was out of the way, it was time for Warwick's finest to take centre stage. As 'Seven Nation Army' blared out of the speakers, Coventry's fly-half kicked the ball into the evening sky and the game began.

Coventry were backed by an impressively vocal support and started strongly. An early line break almost brought about the first try of the match, but our rainbow-clad rivals had to settle for a kick under the posts. The penalty was dispatched to open the scoring.

Warwick immediately looked to reply but were met with some resilient defending. Our opponents

were clearly not deterred by the fact that Varsity was already a foregone conclusion for another year and a second penalty was inches away from making the score 6-0. You could sense a try was coming and it went Warwick's way. A lineout in front of the two sets of fans was won and the subsequent maul was too strong; Wilkinson going over for his first try of the afternoon.

Minutes later, Coventry led again with a try that demonstrated the fine margins of the match. All it took was one missed tackle and after a tidy offload their number eight touched down, with the successful conversion making it 10-5.

The Coventry contingent continued to back their side and were buoyed by Warwick second row Will Taal being sent to the sin bin. The red and blacks were momentarily hanging on and were fortunate to go in at half time only five

points down.

Warwick returned from half time



Image: Andy Gray

revitalised and deservedly drew first blood, with Patrick Stuff diving over to level the scores. Un-

fortunately fly-half Harry Kernick wasn't benefited by the 'respect the kicker' signs that had been displayed during the Wasps game; the rival masses doing enough for Kernick to skew the conversion wide.

Once again, it didn't take long for Coventry to regain the lead. The move mimicked Warwick's first try, as a lineout followed by a maul saw their number eight go over once again. In a moment befitting the intensity of the occasion the Rugby suddenly took second billing as the atmosphere in the stands heated up. One student was ejected and in the time it took Warwick to mount an attack a line of stewards had formed to prevent more trouble.

Back on the pitch, Warwick remained in control and were rewarded with their third try as Byron Cabrol scored after yet another maul. George Teeboon's successful conversion put Warwick 17-15 up.

The tension was ramped up as our rivals searched for a reply. Coventry's kicker missed a penalty, but in a flash their inside centre broke through to score what looked to be the match-winning try. With minutes left on the clock, Warwick hopes were fading fast.

But wait. As the clock ticked into overtime, phase after phase saw Warwick inch closer and closer to the Coventry line. The ball disappeared under a mass of bodies and, for what seemed like an age, everyone held their breath. Suddenly, Wilkinson emerged and lunged for the line. The despairing dives of defenders wouldn't deny him, and Warwick had won in the most dramatic circumstances imaginable. Players hugged, fans roared, our Sport Editor ran around a lot. A truly fitting finale to one of the most hotly-contested Varsity tournaments in years.

James Roberts



## Leamington housing crisis is part of wider problem

As global house prices rise, in the UK they are rocketing. In the past 20 years they have increased by more than in any other country in the G7. This inexorable rise has been relentless and shows no clear signs of slowing. Peter Rollings, CEO of estate agent Marsh and Parsons, said: “house price growth will persist through the wider political uncertainty, and is likely to continue in the years to come.”

By some measures UK property is now the most expensive in the world. Last year most property sales in Leamington Spa included flats that sold for an average of £201,546; terraced properties that sold at £289,027; and semi-detached properties that fetched £259,350. Over that time period, sold prices in Leamington Spa were 6% up on the previous year and 11% up on 2013 when the average house price was £252,634 – this is particularly worrying since inflation has been well below these increases. For the students of our university that don't have deep-pocketed parents (the vast majority) this means that the only option when graduating is to move back in with them or to join

the rental market. This prospect is somewhat bleak.

Campbell Robb, chief executive of Shelter, warned that people on average incomes “will continue to face a lifetime in expensive and unstable private renting, with little hope of saving for a home to put down roots in”.

Even if you pull off that 35k graduate job in the city things aren't looking good. Running a quote through the *Telegraph's* mortgage calculator of this 35k figure I found that even with a nice sum set aside for your deposit the maximum mortgage you would be able to find sits under £150,000.

According to Rightmove, a property website, at today's rate of appreciation the average London property will cost £1m by 2020. Connor O'Shea, a third-year Ancient History student, commented that he was “concerned about being able to afford eventually buying a house in London” and that with “ever increasing costs” he wonders how long it will be until he can buy a house of his own – until then Connor says he will spend the time living with his family.

Recent Land Registry figures also recorded the biggest month-to-month increase of house prices since 2002 in January, with a 2.5% rise. The rocketing market irrefutably takes its toll on the rest of the economy. Those priced out of the capital settle for jobs in less productive places or waste time commuting vast distances. First time buyers out of university have also accumulated great mortgage debt – statistics show those born in 1981 have one-half more of it than those born in 1961 did at the same age – making them vulnerable to rises in interest rates, which are looming on the horizon. There are some of us who will undoubtedly die before paying off the mortgages we take after graduating university.

With little prospect of growth slowing up, one is left to ponder a solution to the crisis we face. The only conclusion I can reach is that readers blindly hope for a market crash, or begin addressing letters to the Treasury, London, SW1A 2HQ, before things get even more out of hand.

**Benjamin Hillyard**

» Image: woodleywonderwords / Flickr



## The Fed: What do the markets think?

On the 16 March, 2016, it is exactly three months since the Central Bank of the United States decided to increase interest rates by 25 basis points. Such a decision did not only mark the first increase since the panel pushed the key rate to 5.25 percent in 2006, but provided an impulse to try to return to the “normal” and stable economic growth in the long run.

Janet Yellen, the chair of the Federal Reserve System, stated that “this action marks the end of an extraordinary seven-year period during which the federal funds rate was held near zero to support the recovery of the economy from the worst financial crisis”.

Basically, the main aims of the Fed were to encourage investment, job creation and to control inflation. Nevertheless, before deciding to increase interest rates, it must have been certain that US economy is strong enough in order to

bear such changes and that their motives behind such a decision are reasonable in the long run.

When it comes to the stability of the market, the Fed hugely based its decision upon the fact that the American economy has been growing at a decent pace and unemployment has fallen to only 5% from a peak of 10% in 2009. Accordingly, the data from the second half of 2015 seemed to prove that it was the best time for the rise.

Even though, as many opponents of the increase in interest

**Oil prices fell to an unbelievably low level and the dollar floated even higher than anybody could expect.**

rates shouted, keeping the interest rates near zero can get the economy

even better off, the Central Bank wanted to move back to “more ordinary times”. Indeed, rates have been held near zero for nearly seven years, pushing up the price of financial assets and



encouraging speculation. Also, the Fed wanted to prevent from the situation in which inflation may start to rise as the effect of lower oil prices and a stronger

dollar. If it left rates low for too long, there was a possibility that inflation would take off and then the creation of another economic bubble would be highly probable. Hence, one may conclude that the

**As the the *Economist* rightly pointed out, “bond yields tumbled and market-based measures of future inflation...”**

Fed made the only correct decision, right?

Unfortunately, after three months, the situation does not look that reasonable and plausible any longer. Oil prices fell to an unbelievably low level and the dollar floated even higher than anybody could expect. In addition, against very firm common belief, markets started to swing violently in the downward direction markets.

Finally, as the the *Economist* rightly pointed out, “bond yields tumbled and market-based measures of future inflation tripped on a stone and faceplant”. Thus, the economic data which used to look very appealing three months ago, seems to be recalling something completely different now.

Would an average American worker feel like a victim of the economic policy at the moment? Probably yes. Was the decision of the Fed to increase the interest rates made too quickly? Presumably, it is quite polite to say that it was based on far too optimistic assumptions.

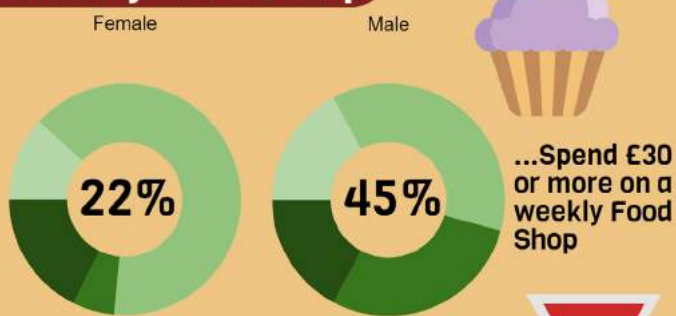
However, what if the Central Bank of the United States of America made the currently unpopular decision which, in fact, will prevent the country from falling back into recession in the long run?

**Jerzy Gut**

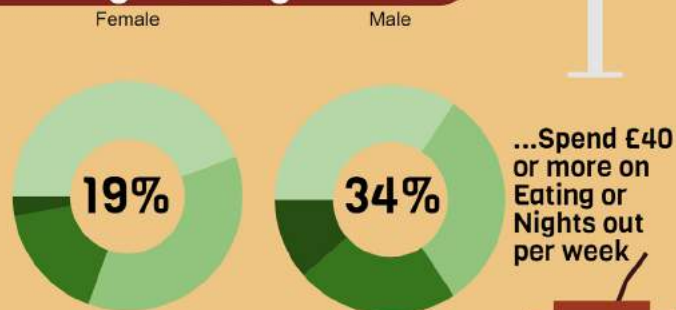
» Image: 401(K) 2013 / Flickr

# The Student Spending Survey

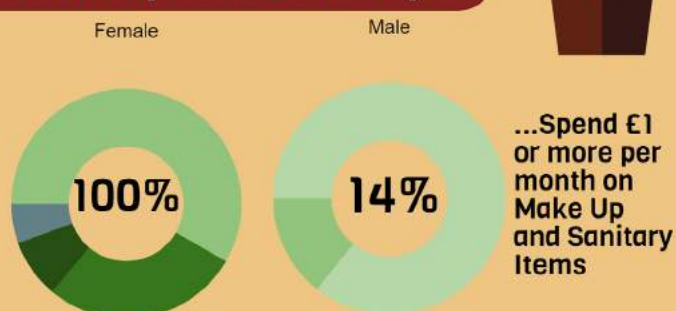
## Weekly Food Shop



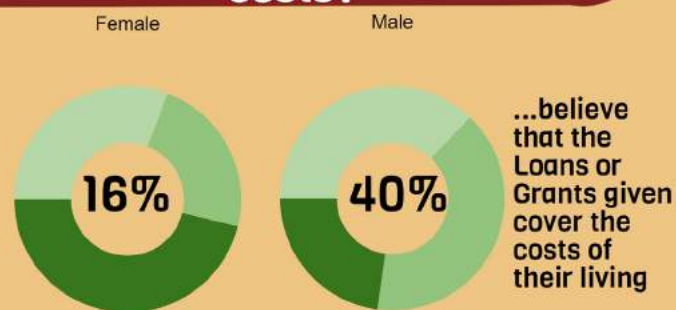
## Eating and Nights Out



## Make Up and Sanitary



## Do the loans/grants cover the costs?



It has started to become common knowledge that women have to pay more than men on certain products. Women's products are taxed higher due to the flabbergasting little thing called the 'Pink Tax', where necessities like tampons, sanitary items and female toiletries cost ridiculous amounts. I thought I would put forward a survey to the students of Warwick to see if this was indeed true, and I received some shocking results.

From looking at the answers I received from a mixture of both men and women (surprisingly no one identified as 'other'), some clear conclusions appeared.

On the whole, the majority of men claimed that monthly expenditure on sanitary items and make-up was not applicable to their daily lives (the 14% on the chart represent their expenditure on makeup), whereas 100% of females who took the survey shared that they have

to spend between £20 and £60, or more, on these 'luxury' items per month. Though the graph shows a combined figure of make-up and sanitary items, the figures on the actual survey show that women, in truth, have to pay double the amount for make-up and sanitary items.

Let's take the sanitary items figures for a second and do some sums. If you think about it, if you add up that number over the average three years a women is attending university, she will have to fork out a staggering £720 - £2,160+ on sanitary items alone (not including the amount she may spend on her make-up).

Though the survey also shows that men were more likely to spend more on nights out and a food shop, the differences between men and women are not as shocking as the differences between the expenditure on sanitary necessities

and make-up. Yes, food is indeed a necessity to living, but going out/eating out is not, and is down completely to the individual, while a women's monthly expenditure on things we HAVE to buy are not.

This comes to the final statistics, that only 16% of women who attend Warwick believe the loan is enough to cover the costs of their living. Though these pie charts do not show the percentage of external assistance, i.e. money from parents, it is shocking that 84% of women do not think they have enough to live on.

The government should take a look at the costs of extras we need to pay for as women, and seriously take this into consideration for the benefit of themselves and the entirety of the female population, and maybe for once and for all, get rid of the 'Pink Tax'.

Jennie Watkin

» Image: Warwick Media Library

# Finance: It's been a pleasure

For the past year or so, *The Boar Finance* has taken over my evenings and a large part of my university life; commissioning content, researching different stories, putting together articles and compiling a section that reflects the latest financial news of the day. I have thoroughly enjoyed my time as editor of the Finance section, and I want to take this last opportunity to thank every single reader, writer and editor that has contributed to the section.

If there is one thing I have noticed during my time as Finance

Editor, it is that you never know what you will get. Some of the most interesting articles you have written have been a complete surprise to me!

Memorable reads range from Joe Lester living off £1.50 per day, to Reece Goodall looking at the cost of the Death Star, Danielle Taylor exploring the Gender Pay Gap and Karim Foad discussing a research group at Warwick University. However these few articles are by no means the extent of the fantastic work that I have been privileged enough to read through, but instead

a mere reflection of the dedication and commitment of many writers over the past year that I have had the pleasure to work with.

In hindsight, there are a few things that I wish I could have done differently during my time editing the section: if there is one thing I would encourage anyone to do, it is definitely to throw yourself at the *Boar* and get involved with it! I have really met some brilliant people here, and I would like to thank the Senior Editorial Team, who are often forgotten when we read through the paper, for their

amazing work editing the sections and making it look the high quality and standard I know we all have come to expect.

I want to conclude by wishing the next editors of the Finance section all the best for the future. We have laid the foundations for what can truly be an amazing section, reflecting the very best of Warwick University, and I know that they will enjoy it as much as I have. Nothing quite compares on campus to the family of friends I have made at the *Boar*, and I can only reiterate my sincere thanks and gratitude for

allowing me to edit, and to see a small insight into the world of the *Boar*, which has been my passion for the past year.

Alex Shaw





## Performance is the most potent form of protest

Alpana Sajip

Ahead of Protest and Performance Week at Warwick, the *Boar* takes a look at some of the most influential artistic protests in the last few decades, as well as protests closer to home.

On 26 February, Warwick for Free Education (WFFE) took over University Road in an attempt to protest against governmental decisions to scrap maintenance grants. This had a mixed reception; some came out in full support of WFFE's actions, while others such as George Lawlor argued that "all they're really concerned with is their own egos and feeding them with vapid, self-congratulatory activism". This got me thinking - how much of their protest was actually about being angry at the system, and how much was about putting on a performance?

This kind of performance brings attention to the issues at hand - no one is questioning that these need to be urgently addressed. But for how long can students continue to disrupt other students and university employees when they're not the ones who've done anything wrong, and crucially, they have limited power to actually stop perceived injustices? With such theatricality involved in the protest, is it having enough of an impact in the real world?

We must look outside the Warwick

bubble to get the bigger picture. The National Theatre's revival of Sarah Kane's contentious play, *Cleansed*, has recently sparked huge controversy. The play is a more obvious backlash against a cruel, uncaring social system than other protest works, but the reason behind the outcry is the level of obscenity - many argue that it's some kind of a sadistic endurance test to see how much blood, gore, sexual abuse and torture the audience can handle before they finally crack. Do we draw the line when violence becomes gratuitous - or are we just too uncomfortable to deal with the real issues?

Protest has been extended from the world of theatre to the general political sphere. Jeremy Corbyn has been praised by some for his refreshing approach to politics, removing theatricality from his daily 'performances', in contrast to the peacocking superficiality of some of his counterparts.

But we can be marginally grateful for our smooth-talking cabinet members when we look across the pond at Donald Trump and the wealth of protest art he has inspired. Satirising a man who is ultimately one of the most laughable figures currently active in global politics is part of a movement to educate those misguided souls who actually believe that Trump could have anything but a negative effect on US politics, to try and make them see that he is a joke, and a deceptively threatening one at that. It is this artistic education that is the most potent form of protest.



Image: Ana Navarro / Twitter

## ARTS COLUMN



### The lost art of journalism

Journalism today is different from its past. Today the profession is tied inescapably to capitalist society and its freedom is constricted by the media moguls. It could be said that in this way journalism has lost its creative art form.

Journalism is a non-fiction narrative. A story is created for the readers, with a plot and characters, much like a fiction novel but infused with fact to create that narrative. There is an art to this manifestation based on real-life events.

The term 'free press' refers to the publication publishing what they want without the pressure of authority restricting their opinion. Opinions of the journalist were the centre-stage of publications; the style itself was an art because it allowed an expression of human curiosity.

Much like the expression of human emotion on a painter's canvas, the journalists' words on paper were creativity of opinion for an audience. They had a freedom to write and express themselves in the hope that the audience would appreciate their opinion. Sometimes their expressions were a form of inspired protest against social happenings; this self-expression was journalism's artistic nature.

However, today journalists can be viewed critically as manipulators of the socio-political world. Seen less as creative and artistic visionaries for the public and more so as workers in the interest of the politicians or the boss with the pay cheque, their freedom to express opinion is constricted by the professions tie to capitalist society. Journalists are sometimes made to write a piece against their opinion or forced to go against their subjective nature.

Art is about the ability to self-express, to manifest value judgements, to inspire, ignite and inform an audience. Journalism was an art in this sense, it motivated the audience through its creative story in hope to be heard or stimulate change. More controlled than before, the artistry of journalism seems increasingly lost because of the dominant minority.

Jamie Stringer

## Interview with Bryony Kimmings: Artist, feminist, activist

Helene Kleih speaks to this powerful artist ahead of the taboo-tackling *Fake It 'til You Make It*

With the critically acclaimed *Fake It 'til you Make It* coming to Warwick Arts Centre on 17 March, I spoke to the self-proclaimed 'loudmouth' Bryony Kimmings about how art can take the form of protest and what it means to be an activist in our constricted world.

Theatre maker, playwright, performance artist, musician, feminist, comedian and activist, Kimmings' artistic approach is a quest to provoke change through tackling the "taboos, stigmas, anomalies and social injustices" head on, all notions of censorship abandoned.

She has certainly created some pretty outlandish shows by anyone's standards, admitting that it's not every-day that you willingly submit yourself to a team of scientists and a gruelling seven day experiment of inebriation or what she calls "scientific drunkenness." Yet, there is method to her madness. In 2011 her piece *7 Day Drunk*, Kimmings analysed the age-old association of alcoholism with creativity, taking inspiration from icons Amy Winehouse and Jackson Pollock. She challenged why inebriation is repeatedly excused as part of the creative process that goes hand in hand with art.

This sobering social critique has become a trademark of Kimmings. Her candidly hilarious 2010 piece *Sex Idiot* literally traced back her sexual past in a hunt to find out who she had contracted chlamydia from. She was intrigued with the lack of discussion around

issues that many women go through daily, stating that we "should be able to be more open about all aspects of sexuality and sexual enjoyment."

Her multi-platform art shows put a ludicrous spin on issues that are continuously overlooked, challenging the taboos of society in original ways. When questioned whether the resolutely fearless autographical nature of her performances could deter the public, Kimmings was adamant to welcome the critics, stating that she feels she rather offers something universal, addressing issues which we can all relate to.

"You always need to be able to accept criticism if you're talking about something taboo. You need to be willing to be the first to make a stand in order for anything to change."

Kimmings' latest theatrical endeavour unmasks that "1 in 4 of us are hiding under" through her boyfriend, Tim Grayburn, unveiling his clinical depression. Mental illness is all too often given the back burner in today's society, something Tim experienced working in advertising; "Mental illness is not accepted at all. There are the pressures of capitalism that tell us that we must buy things to get away from our problems instead of addressing them head on."

*Fake It 'til You Make It* is what Kimmings calls their "little part in combatting the stigma around men and mental illness" and the 'unavoidable shame that men feel that they can't feel emotions.'

However, Kimmings also recognises the leaps and bounds our society has made in addressing taboos that would have otherwise been "completely neglected five years ago," with media giants such as the BBC recently holding a two week exposé on the UK's increasing awareness of mental illness.

Bryony Kimmings became a limited company in 2014. She has gone from a one-woman show to a somewhat saintly 'conglomerate' running educational workshops and projects such as *The Boys Project*, a 'three-year multi-platform activist artwork working with young men from council estates across the UK.'

The future has a lot in store for the brand of Bryony Kimmings. Despite being on maternity leave, she plans on writing the book *Fake It 'til You Make It* with her partner Tim. She will also be directing *A Pacifist's Guide to the War on Cancer* which goes live this autumn at the National Theatre.

A strong advocate of everyday activism, Kimmings believes that we can all be activists in daily life: "you don't need a degree, or to go to university to make a change, you just need to have raw initiative - an urge to do some good in daily life, because ultimately the good must outweigh the evil."

To buy tickets and for more information visit: [www.warwickartscentre.co.uk/whats-on/2016/bryony-kimmings-fake-it-til-you-make-it/](http://www.warwickartscentre.co.uk/whats-on/2016/bryony-kimmings-fake-it-til-you-make-it/)

Image: Warwick Arts Centre



# Arts & Books

## Review: WUDS

★★★★★

As I walked into the theatre for WUDS' production of *Wuthering Heights*, I knew immediately that this was to be a theatrical experience like no other. The audience are encouraged to move around the space, following the action as it moves from *Wuthering Heights*, across the moor, and into Thrushcross Grange.

Though this does feel a little clumsy at times, with characters occasionally bumping into members of the audience, on the whole it worked well.

» Image: WUDS



The audience feel part of Nelly's story, with the heath being centre stage emphasising the centrality of the wilderness and nature consuming Cathy and Heathcliff.

The use of lighting was powerful, with Heathcliff being cast in shadow, while characters such as Isabella and Cathy Linton are bathed in light. It mirrors Heathcliff's inner torment, by being consumed in darkness, living in the shadow of his all-encompassing love for Catherine Earnshaw.

The physical movement of audience and characters allows for a blurring between past and present – though it is sometimes unclear in which time the action was taking place. However it helps to emphasise the important aspect of the story: that these characters live in both past and present.

Stand-out performances in the production for me are Sam Kirby (Heathcliff) and Rosie Shufflebotham (Cathy). I felt that the characters had a real connection: united by their recklessness, yet powerless and torn apart by society. Their love certainly transcends spiritual and even moral boundaries. The wilderness of the heath is a part of them and, by standing on it watching their tragic love story unfold, we are a part of it.

Overall, this is an excellent adaptation of a classic novel. It effectively explores the key themes in the original text of social divides, hatred and love that knows no boundaries. It is a different and thought-provoking theatrical experience and one I would thoroughly recommend.

Imogen Cooper



## Armani Syed

It's always interesting to see how novels are selectively adapted for the limitations of visual reproductions. It's with this technical intrigue that I met the news that WUDS were producing a theatrical adaptation of Emily Brontë's *Wuthering Heights*.

The stage was accessible by all audience members to move around the room and even follow particular characters. This unique feature struck me as a great way to engage with the mind-set of the characters; in the same way that we can follow the actions and dialogue of a particular character through the narrative, we can gauge something similar from seeing the play unfold through their eyes.

### The most prominent difference between seeing a novel on stage and reading it is the target audience

Even if when reading the novel for GCSE you only made it to the title, it's obvious that *Wuthering Heights* is highly dependent on setting and landscape, a feature that is difficult to capture in the wilderness that is Warwick Arts Centre. The stage held three well furnished, domestic components surrounding a simple AstroTurf strip to represent the Yorkshire moors - underwhelming, but not a deal-breaker. The remaining stage was strewn with leaves and vines to pay homage to the thematic importance of nature.

What a play lacks in staging it can often make up for with sound and lighting. The eerie atmosphere of the wild moors was captured by soundscapes of weather and strategically dim lighting. This allowed the play to stay true to the novel's elements of Gothicism and isolation, while matching its use of pathetic fallacy. These technical features helped to sustain the appropriate unpredictability of both nature and the lovers alike.

Another obstacle that I was keen to see worked out on stage was the depiction of age. *Wuther-*

*ing Heights* is a novel that spans many decades in the lives of several characters. This show, being a student production without access to younger or older actors, used body movements, facial expression and petulant mannerisms to convey these different levels of maturity, allowing the audience to follow and analyse the progression of the protagonists without confusion.

In light of the book's temporal scope, the play needed to accelerate some of the novel's lengthier passages, using monologues from Lockwood, Nelly and Heathcliff to explain the action clearly and quickly. This would have ensured that audiences did not grow tired of watching some of the novel's less thrilling passages when taken to the stage.

The most prominent difference between seeing a novel on stage and reading it is the target audience. Should the hyperbole of Heathcliff's love declarations and Cathy's choices prove too draining for a particular day, the novel can be put back on the shelf and replaced with an easy read, but with a play there's only one chance to keep the audience entertained so they don't sneak off during the interval.

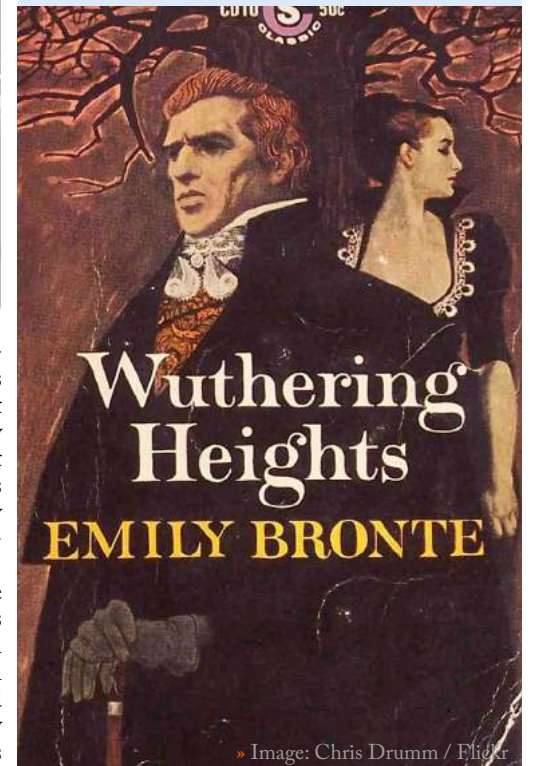
The play achieves this with injections of humour via Lockwood; while his stupidity in the novel is also comical, the play used theatrical devices, such as having him briefly break the fourth wall, to act as a means of comic relief to lighten an otherwise intense Wednesday evening.



» Image: WUDS © JPLG © 2014

## Review: Emily Brontë

Emily Brontë's *Wuthering Heights* is a classic by any account. The novel follows the passionate, wild and often demonic love of Catherine Earnshaw and Heathcliff, a boy adopted into the Earnshaw family. After the passing of Catherine's father, Heathcliff is belittled and bullied by Hindley, Catherine's brother and, believing Catherine indifferent, he leaves *Wuthering Heights*. When he returns as a polished, wealthy man, he finds Catherine married and enacts revenge for his former miseries.



» Image: Chris Drumm / Flickr

The entire novel embodies chaos and attempts to tie it into some kind of structure, much like Heathcliff's wild nature attempting to be contained within a gentlemanly package. This is a text that will keep you on the edge of your seat as you try to figure out what game Catherine and Heathcliff are playing. The frame narrative makes us feel closer to the story as we react the same way to the story as it is told by Nelly Dean. While being a ludicrous story, it is also breathtakingly human in the way characters react.

Heathcliff will make the reader both despise him and desperately want to comfort him. Brontë's often effortless creation of this character, the trials he has been through and the masterly revealing of these hardships, allows her to play with the reader's reactions. This is something to be applauded. Some could argue that it is a disorganised portrayal of a character who is essentially very simple, but I would argue that Brontë has succeeded in recreating the chaotic power of love – an unavoidable cliché – and presenting it to us in one of the most relatable characters I have read in classic literature.

The novel is masterfully woven together and, though it can be quite easily drawn into categories such as beginning, middle and end, the overlapping of stories from the past, the present and the future brings what could've been an entirely tragic story a sense of hope. There are few novels I've read of unfulfilled love that have left me so satisfied after reading them, and, I must confess, I was haunted by Brontë's work for some time after I'd closed the book.

Simran Kaur Sandhu



Editor: Lucy Imogen Skoulding  
books@theboar.org

## Easter extravaganza: books about chocolate

### Gü Chocolate Cookbook

As much as you are not supposed to judge a book by its cover, the front of the book, with melted chocolate on a striking black background, was what first caught my eye. A quick flick through the pages and glance at the photos was enough to convince me that this book would have everything a chocolate-lover could want, and much more.

The recipes range from classics, such as brownies and chocolate chip pancakes, to more elaborate desserts, such as a melting chocolate bombe and white chocolate parfait with salted caramel. Then, there is the downright surprising, such as a whole cooked chicken in a cocoa crust and “Gülash”. The recipes are explained clearly, and there is a section explaining how to work with chocolate, so this book really does seem to have everything anyone could want in a book based on chocolate!

Jenni Fletcher-Mcgrady

### The Loveliest Chocolate Shop in Paris

Jenny Colgan’s loveable Anna Trent finds herself in the midst of a bittersweet tale of lost love after a freak accident at her job in an English chocolate factory. Anna, resigned to a routine life, finds herself in hospital with her now cancer-stricken French teacher, Claire.

While dealing with the loss of some of her toes, Anna flees to work at a famed Paris chocolate shop owned by Thierry Girard, who is incidentally Claire’s former sweetheart. The story of Claire’s change from a sheltered teenager to the elegant Parisian of Anna’s schooldays is revealed in parallel to Anna’s blossoming in the City of Love. Anna’s determination to defy the odds by creating chocolate worthy of Colgan’s lip-smacking descriptions, will enchant any reader. Be warned though; the mouth-watering chocolate-making process will probably have you cracking open your Easter eggs early.

Daljinder Johal

### Deliciously Ella

Having recently turned vegan, Easter could easily be a horrendous time. With everyone debating whether creme eggs are beautiful or abhorrent (definitely abhorrent), *Deliciously Ella’s* cookbook comes to the rescue. Packed with lots of meal ideas, this is a bit of a cheat because it’s not all about chocolate, but the recipes more than make up for it.

Initially skeptical, my housemates have now also embraced raw brownies (no baking required, and only three ingredients needed), as well as the more controversial sweet potato brownies. And don’t get me started on my excitement for the chocolate ganache cake I’ve yet to try.

Karishma Jobanputra

» Image: madichan / Flickr

## The Great Fitzgerald

We’re proud to announce the winner of our 2016 Poetry Competition: **Emily Raisin**



“When sitting on the U1 or in a lecture theatre, certain phrases pop into my head. Sometimes they amount to nothing, sometimes they’re just pure gobbledygook, but sometimes along with one phrase come a string of others. That’s where ‘The Great Fitzgerald’ came from; thin air.

I’m a second year History student who loves writing and is hoping to pursue a writing career. Hopefully the little iPhone notes and scribbles on bits of paper will amount to a book one day.”

### The Great Fitzgerald

There were pink smiles.  
And yellow eyes  
Above red lips and white cheeks  
And silver souls upon green lawns  
Where golden flutes did speak  
A thousand words with their sharp clink  
Of clear, crystal glass,  
Which cut through the merriment  
Of drunken, sequined laughs.  
And blue waves of swaying song  
Upheld the loosened limbs  
Of the thousand guests,  
Whose clouded minds  
Flew with outstretched wings.  
And there he stood -  
A lonely man -  
With black-tipped pen in hand.  
Away from swelling stupor.  
Away from swaying band.  
His smile was grey, and his black eyes  
Lay above pale, white cheeks,  
Though something bright within his gaze  
Shone as he did weep.  
It reflected green in his tears -  
An iridescent light,  
Emerald in blackened stare -  
A jade star in the night.  
He looked down at the lake  
That stretched out from the lawn  
And thought of his next page,  
His next character drawn  
By the tides of the water,  
The reflection at his feet  
A sombre man with rippled skin  
Close to defeat.  
The jade star shone once more  
As the pen flicked in his fingers  
And one phrase upon his lips  
Soft and silent lingered.  
A dedication to the jade  
In his blackened eyes.  
A dedication to the green  
That laughed as he did cry.  
A thanks to the emerald  
That offered him safe shelter  
And made him rich  
With inspiration:  
‘Once again to Zelda.’



## Holiday reading

with Deputy Books Editor,  
Imogen Cooper

### What are you reading at the moment?

With all the books I have to get through for my English Lit degree, it can be hard to find time to read for fun, but at the moment I’m reading *Coming Up for Air* by George Orwell. I’ve only just started it but I’m loving it so far – *Nineteen Eighty Four* is one of the greatest novels I’ve ever read, so I knew it would be good!

### Who is your favourite literary character?

There are so many to choose from, but I’d have to go with Elizabeth Bennet. She’s such a strong woman, particularly in the context in which Jane Austen was writing. And we’d all like to find our own Mr. Darcy...

### What is the first book you remember?

Probably *The Very Hungry Caterpillar* – it’s still an absolute classic!

### What is your all-time favourite book?

That’s such a difficult question! But I think my favourite book ever is *The Murder at the Vicarage* – it was the first Agatha Christie novel I read and I’ve been hooked ever since!

### Kindle vs Books?

Definitely books! I get that Kindles are portable and it’s great that they can store so many books, but nothing beats that feeling when you first open a real book and allow yourself to be transported to another world.

### How much is a pint of purple?

I’ve only ever bought pitchers!

### Aleemat Salami has some Easter recommendations

With the Easter break fast approaching, we’re all in for five weeks full of essay writing and exam revision. But, of course, sometimes we need a break to relax from the stress of it all and if you’re into reading, curling up with a good book is a great way to do that! Not all readers are the same, however, so here are a few choices to suit specific tastes, and keep you sane between all that studying.

### First up, ‘The Lens Shifter’:

With work piling up and pressure building, this type of reader would rather focus on a character’s woes than their own, allowing them to think that they could have it worse. For this, I recommend *An Ember in the Ashes* by Sabaa Tahir. Nothing can make you feel more content than the knowledge that you don’t have to compete in lethal challenges or work as a slave in a military academy. Tahir paints a vibrant and dynamic society full of trials and conflicts to so overcome, that you simply can’t put it down. Just remember; that essay will still be there when you’re done!

### Next, ‘The Thinker’:

This is the reader who wants to relax with a

book that still keeps them intellectually stimulated during a quick break from work. For this, I recommend *Matched* by Ally Condie.

Set in a dystopian society, this novel’s use of poetry and language could easily pass for literary fiction.

Condie’s use of Dylan Thomas’ “Do Not Go Gentle Into that Good Night” creates a striking parallel between the controlling society and the main character’s internal conflicts with conforming. This novel will provide the perfect interlude to the demands of Easter assignments.

### Lastly, my personal favourite, ‘The Escapist’:

This reader wants to be able to immerse themselves completely in a book, and forget about the outside world for a moment. For this, I recommend *Cinder* by Marissa Meyer. This retelling of the classic fairy-tale, *Cinderella*, combines cyborgs, princes, aliens, a deadly plague, and it’s all set in a futuristic China. Meyer uses detailed imagery which brilliantly illustrates the animated world of New Beijing. With unique characters that are sure to have you in fits of laughter, this fast-paced novel is guaranteed to hook you from the first page!

» Image: paulbence / Flickr



# Books & Games

## The Inspiration Game

Lucy Skoulding and Cameron Clark take a look at famous books that inspired famous games

### *The Road*

**T**he *Road* has won countless prizes, and led to McCarthy being named one of the greatest living American novelists. It is clear why. It displays McCarthy's reputation for violent, brutal writing, but also includes an unexpected tenderness which reveals a depth of compassion new to his work.

The narrative follows The Man and The Boy as they journey along the road in a post-apocalyptic world. They endure constant suffering through starvation and sickness as well as coming face-to-face with evil, like the "bad guys" who rape and eat people. Nonetheless they help each other out, The Man teaching The Boy how to survive in this harsh reality.

*The Last of Us* was undoubtedly inspired by this powerful work of fiction, abundant in both suffering and love.



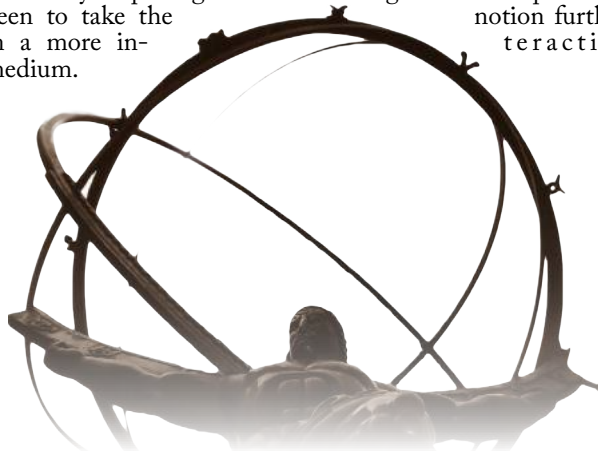
### *The Last of Us*

A desolate, post-apocalyptic wasteland, a budding paternal relationship and unrelenting violence; traits that both *The Last of Us* and *The Road* share in abundance, with the former clearly inspired by the latter. However, despite these similarities *The Last of Us* stands out as its own unique entity, evoking powerful emotional reactions through its themes of loss, fear and desperation with its tale of a man and his protégé attempting to survive as they travel across an infection-ravaged United States. Naughty Dog creates a world that is desolate but beautiful, calm but terrifying, and delivers an overall experience that is effective both as a homage to McCarthy's work, and a triumph in its own right.



### *Atlas Shrugged*

Rand's self-described magnum opus explores a United States in which many of the country's top industrialists have abandoned the state and their own personal wealth in response to overregulation by an oppressive government. Unable to survive without the financial might of the oligarchies, society collapses. *Atlas Shrugged* presents us with the intriguing dilemma of the importance of one's mind within wider society, and the obligation we have to our fellow man. Its conflict of the individual versus society has raised questions still prevalent in the modern age, and reminds us of the fragility of an infrastructure predicated purely on wealth. It's hardly surprising that game developers are keen to take the notion further in a more interactive medium.



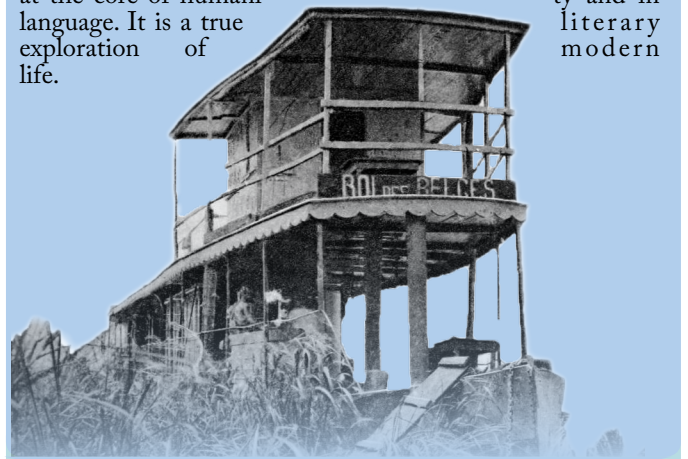
### *Bioshock*

At first glance, Irrational's dystopian underwater world seems to bear little resemblance to Rand's work. Yet a closer glance reveals more; both works centre on the notion of Rand's objectivist philosophy on happiness applied in the literal sense, and the disastrous consequences it brings about. *Bioshock* also develops on the essence of the art deco scene that Rand captures, evolving it into its own unique artistic style by incorporating steampunk elements from both an aesthetic and gameplay perspective to create an experience that is both engaging to play, but also raises interesting questions regarding the nature of free will and the right of the individual to push the limits of their own creativity in a larger society.



### *Heart of Darkness*

*Heart of Darkness* can be described as a psychological horror set in the African Interior and based on Conrad's experiences as captain of a Belgian steamer. Set straight after the Scramble for Africa, the great author explores the negative side of imperialism. The narrative follows English agent Marlow who, working for a Belgian company, travels into the African jungles to search for a mysterious man named Kurtz, who is simultaneously being treated as a god as he slowly goes mad. The story is about opposites: good and evil, black and white, sanity and insanity. The reader is left with nothing at the end, displaying the emptiness at the core of humanity and in language. It is a true exploration of literary modern life.



### *Spec Ops: The Line*

*The Line* takes an interesting approach in its interpretation of Conrad's colonial novella. What initially begins as a generic military shooter set in a sandstorm-ravaged Dubai slowly evolves into an exploration of the morality of casualties in war, as well as the wider ramifications of acts of horror on the human psyche. Walker, the central protagonist, transforms before the player's eyes from venerable leader into something altogether more grey, though his ultimate moral standing falls to the player's own personal interpretation of his actions, much in the vein of Conrad's own creation in Kurtz. Stylistically, the two works stand far apart, but, both thematically and narratively, the two are inextricably linked.





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## Until Next Time...



**Boar Games** take a look at three of the biggest upcoming games of 2016

### Homefront: The Revolution

While the original *Homefront* was a forgettable linear shooter which was fatally overshadowed by the then all-powerful *CoD* and *Battlefield* franchises, the premise was worthy of much more. Sometime in the not-too-distant future, North Korea has taken over most of the world, and you're part of the mighty American resistance. Brand new open-world gameplay that allows you to cut your own path through the streets of war-ravaged Philadelphia and a competitive multiplayer mode should allow the game a bit more longevity than its predecessor, *Homefront: The Revolution* could be one of this year's biggest hits.

### Uncharted 4: A Thief's End

The concluding chapter of Nathan Drake's pulp adventure has not exactly had the easiest of development cycles, with lead writer Amy Hennig leaving the franchise. *The Last of Us*' Neil Druckmann and Bruce Straley taking over the helm, and one of the central voice actors leaving the project, leading to his role having to be re-cast.



The game has even suffered from several delays, being pushed into 2016 from an original release date slated for late last year. Despite this, everything we've seen so far looks fantastic, and it seems almost a given at this point that Naughty Dog will deliver an excellent title for Drake's last exploit. Reviving Drake and his inner explorer several years after the events of *Uncharted 3*, the introduction of a long-lost figure from Drake's past sends him on a final odyssey. The *Uncharted* franchise has, without a doubt, been one of the most influential of the last decade and has paved the way for developer Naughty Dog to go on to bigger and better projects, including 2013's excellent *The Last of Us*.

While it's a shame that all good things must come to an end, *Uncharted 4: A Thief's End* is set to be a fitting end to one of the greatest sets of stories that the gaming industry has ever told.

### Overwatch

The MOBA is arguably the fastest growing video-game format out there, with old standards like *League of Legends* and *Dota 2* maintaining huge player bases and drawing in millions for major tournaments. But as the older games start to look a bit rough around the edges, it's about time we got a few replacements. *Overwatch* is one of a group of faster-paced, gunplay oriented examples to be coming out fully this year (others include *Paragon* and *Battleborn*), and even though it's still only in beta, it's garnered a lot of attention.

It may not have quite the same level of complexity as its competitors, but it's very much early days, and what it might lack in game detail, it more than makes up for in gameplay. *Overwatch* has also revived the ability to swap between playable characters between deaths, leading to a focus on teamwork and objective control rather than a scramble for kills. It's early full re-lease is easily one of this year's most anticipated games, and could be a much-needed wake-up call for one of the biggest genres in the gaming world.



## CASUAL GAMER



### The Cave

I'll be honest with you, I'm not very good at gaming. I enjoy the experience, the stories, sitting in front of my computer for hours on end – but the number of games I have abandoned in a fit of rage doesn't bear thinking about. So, when I stumbled across *The Cave*, I was intrigued.

I often find that when the puzzles are too complex, I don't bother finishing. *The Cave* seems to have struck the right balance.

*The Cave* is a puzzle platformer with an interesting narrative – a rare breed. As you begin the game, you select three different characters from a selection of seven to spelunk into the depths of the cave and as such, into each character's psyche. The narrator, the cave itself, watches over the characters, voicing his cynical opinions on the actions you must guide the character through.

Each character has a section within the cave, where you explore their individual stories but there are sections in the game which you will replay with any characters you choose. The fact you have to replay these can be frustrating, but the sections are short enough that it doesn't detract too much from the experience.

As someone who often lacks the efficiency to actually get through an entire game, I found the puzzles great as they enhanced rather than weakened the experience – they are still complex, but not frustratingly difficult (except for one which made me rage quit repeatedly for about a week). I often find that when the puzzles are too complex, I don't bother finishing. *The Cave* seems to have struck the right balance.

My only complaint would be that once you have played all of the characters there really isn't anything else to do. The atmosphere is enjoyable enough that you can replay it - and I have - but it really is just re-hashing old scenes. Playing with a different combination of characters doesn't really make that much difference, which is a shame as they could have really expanded this feature.

Overall, this is a hugely underrated game – charming, funny, unique and perfect for those of us who like to pretend we're actual gamers.

Jess Corfield

» Image: ScottishGamerCouple + Damian + BCE Repon Blizzard / YouTube



## CULTURE SHOCKS

### Fishing in Cambodia

The usual allure for travellers when visiting Cambodia is unsurprisingly the temple complex of Angkor Wat. The twelfth century monument stands as the biggest religious structure in the world and has the spirituality and beauty to complement this acclaim. However, the stand out from my time in Siem Reap, the closest town to the monument, came not from Angkor Wat but rather a day spent amongst Cambodian locals.

It all started the previous night. We befriended a group of Cambodians; bonding over pool and some drinks. The next morning we asked if they knew of anything to do on the off-chance they could recommend something unique. They suggested taking us out to their local watering spot to fish. We jumped at the opportunity.

They picked us up the next morning and ferried us there in what they called 'tuk-tuks': essentially an auto rickshaw. The journey wasn't long but it was eventful. I had the chance to pass through several Cambodian communities, seeing local homes and even a school, as well as seeing how extraordinary the re-fuelling process is in Cambodia. As we pulled to the side of the road next to a rickety shack that was apparently a stall, we were met by the owner of this make shift store who exchanged a glass Coca-Cola bottle filled with what looked like olive oil for a ridiculously low sum. Our driver poured this into his engine and off we went.

It was the most basic of activities that made the most unforgettable of experiences

After having a beer and setting up a few hammocks, our guides taught us how to fish the Cambodian way - it was what seemed like improvisation involving both the hands and nets. We didn't exactly grasp this as quickly as we would have liked, much to the amusement of our Cambodian friends. To add to the experience, we were also going to eat everything we caught for dinner that evening; it's safe to say that if they had left the fishing entirely to us we would have gone very hungry indeed. Luckily this wasn't the case. From the shore, we watched as one of them dove into the water and returned with a fish clasped between his hands. Practice had obviously been made into perfection.

Initially we had been sceptical at the prospect of getting into the murky water given we hadn't had the recommended vaccinations. However, the more we drank, the more liquid courage took hold and soon we were not only going in, but pulling off all manner of acrobatics. We repeated these escapades until evening, when unfortunately a spontaneous thunderstorm meant we had to head back to the city.

Overall, it was the most basic of activities that made the most unforgettable of experiences.

Jordan Hunt

## Destination: Disney

Maheen Rizvi discusses her favourite film location in Rome



Sometimes, the best thing about a great movie is not just the world that it takes you to, but also how it captures some of the actual world that the audience lives in, cleverly bringing together the two. Sometimes, it doesn't even have to be an Academy Award winning movie, with A-List Hollywood stars and a nerve-wracking and heart-wrenching tale of the ages.

Sometimes, it can simply be a movie that you grew up watching, with sentimental attachment that brings out your inner child, ready to explore the world beyond what you know. For me, the nostalgic movie that makes me want to travel the globe has always been *The Lizzie McGuire Movie*. Scoff all you like, but this movie taught 8-year-old me all about the importance of lip gloss, and made me want to put on a pair of sparkly shoes and travel around the world singing and dancing.

Not only is the movie an adorable chick-flick with pop numbers and girl power, it also captures the city of Rome beautifully and accurately. When Lizzie and her friends go on a school trip to Rome, the movie doesn't just focus on their adventures, but also focuses on the tourist musts of the city. Not only

are there beautiful shots of the Trevi Fountain, the Pantheon, as well as the Piazza Navona, it also shows the finer and more subtle Roman spots.

The movie takes you through the entire city (via romantic Vespa ride - very culturally fitting), giving you a much broader view of the city, and Lizzie's adventures range from quirky gelato shops to vintage bazaars, and at one point she even ends up in the Villa d'Este in Tivoli, 3 miles away from the centre of Rome, showing they focused on a wider scope than the generic landmarks. Even though admittedly, the fake CGI'd Colosseum filled with a mass audience was a tad over-the-top and implausible, the rest of the movie shows a much more in-depth picture of the city than other movies tend to.

The eternal city is shown with tourists as well as locals, landmarks as well as everyday spots, and most importantly, the depiction makes you want to travel to Rome, to ride on Vespas, eat gelato and make wishes at the Fountain like she did. Lizzie McGuire will always be my childhood hero, and anywhere that was a land of adventure for her, is definitely one for me too.

» Image: Fred Po/ Flickr

## The Edin-Boar tour

Stephen Paul, our *Music* co-editor, tells all about our exec tour

A much deserved reward awaited our exec in Edinburgh after the stresses and strains of putting out a paper every other week for two terms. (That makes it sound like we haven't enjoyed it. We have, hugely. But, you know... work hard, play harder.) If you're expecting to read anything other than a selection of self-indulgent anecdotes and whimsical jokes - think again!

This was something of a homecoming for me, being from Glasgow. We may once have been Europe's murder capital but we're still the UK's friendliest city... Edinburgh is basically England anyway so I promised everyone it wouldn't be too much of a cultural shock.

Departing at the delightful time of 7am, the bus journey was treacherous. Service stations called out to us like the mythical sirens of Ancient Greece, only once perilous rocky shores were now replaced by eye-watering prices for sandwiches. We got to our hostel - a beautiful town house in Haymarket - too knackered to do much. A short nap, a jaunt into town for dinner, and then it was off to El Barrio, a Latino bar and club. Somewhat reluctantly, we salsa-danced the night away...

On Saturday, we enjoyed a day at the zoo, although sometimes you did wonder if keeping wild animals in captivity (no lion is deserving of Scotland's climate - heck, why do you think I moved down south?!), is cruel

and unfair and really they should all just be set free like in *Madagascar*? Animal ethics concerns aside, there was enough monkeying around (ha!) to keep us entertained for the afternoon. Amongst other things, people held some lizards, a monkey looked very sad and our esteemed deputy-editor-in-chief bought an inflatable giraffe and a matching mask.

The latter was worn to club lat which resulted in many people coming up asking if he had any drugs... Those people must be very fused on safari.

My co-Music editor (and girlfriend) and I went for a romantic lunch on the Sunday. It was Valentines' Day after all, so you know, we felt obliged to. Nothing says love like a last-minute winner from 'dat guy' Danny Welbeck and a plate of greasy chilli cheese nachos. An enormous, beaming smile spread across her face as we left. Who said romance was dead?

Re-joining the rest we tried to grab a coffee in The Elephant Room, the café in which J. K. Rowling supposedly wrote much of the first Harry Potter book. The only elephant in that room was that it was rammed to the rafters, and the prices were shamelessly bloated. Instead we opted for the quintessential Edinburgh experience - Patisserie Valerie next door; here we would be afforded the care, attention and customer service that we frankly deserved.

We considered hiking up Arthur's Seat afterwards, but then thought better of it and hit Princes Street to look in Urban Outfitters. Neoliberal capitalism wins again, huzzah! A lovely meal out in a fancy restaurant at night for our Editor-in-Chief's birthday as we played grown-ups for once was the perfect way to round off a pleasant break away. All in all: good food, good friends and cheap wine times aplenty. Just what the doctor ordered, I reckon!

» Image: Giuseppe Milo/ Flickr





## Joy is smiles, nature and ...



>>The Essence of Molly Image: Loren Kerns / Flickr



>>Flowers in the Spring Image: Joyce Lau



>>Happiness in a cup Image: Joyce Lau



>>Joyful in hope Image: Joyce Lau



>>Happy Image: Ashley Linford / Flickr



>>Christmas Joy Image: Drew Selby / Flickr



>> Joy comes in the morning Image: Joyce Lau

# ... calmness





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## The 88th Academy Awards

One of our writers tells us why Chris Rock is a f\*cking legend...

Image: A.M.P.A.S + Wikimedia Commons

When the Oscars ceremony began last night, there was only one question on people's lips: what was Chris Rock going to do? His decision to stick with hosting an awards show darkened by storm clouds of controversy seemed like a no-win situation - whatever he could do, or say, would not change the snubs, or the seemingly systematic repression of minorities within the industry. As upsetting as *Creed's* snubs were, the real fact was that not enough opportunities are being given to those who need them. Critic, Danny Leigh, has pointed out that only one black person has ever been nominated for Best Editing: Hugh A. Robertson, for *Midnight Cowboy* in 1969.

But from his opening line - "Man, I counted at least fifteen black people on that montage!" - it became clear that Rock was going to address the problem head-on. And, for ten minutes, Rock delivered some great stuff. He called the Oscars the "White People's Choice Awards"; he bluntly declared, "You're damn right Hollywood is racist"; and he made jokes with the kind of disarming edge that made his stand-up comedy so great in the first place - "The 'In Memoriam' montage is just going to be black people who were

shot by the cops on the way to the movies!"

Slightly less successful were his attempts at easing the tensions in the room, and pandering to a largely white crowd. When he talked about black people in the 60s as being too busy "being raped and lynched to care about who won Best Cinematographer", there was the uncomfortable sentiment that the problems with Hollywood weren't important enough to treat seriously. And the swipes at the #AskHerMore campaign seemed a little off-putting, especially considering the fact that, earlier in the year, sexism in the industry was as pressing an issue as race.

**Rock made jokes with the kind of disarming edge that made his stand-up comedy so great in the first place**

Still, the monologue worked, and the rest of the show was uncharacteristically entertaining, at least for a while. Much of it was unpredictable, namely *Mad Max: Fury Road's* incredible sweep of six Oscars in technical

categories, and Mark Rylance's deserving triumph over Sylvester Stallone in the Best Supporting Actor category. And who expected that *Spotlight* would really win Best Picture? After *Crash* beat *Brokeback Mountain* in 2006, I think it's safe to say we all gave up on the Academy rewarding five-star films; yet here we were, seeing the hackneyed offerings of *The Revenant* and *The Big Short* ousted in favour of something genuinely brilliant.

Elsewhere, though, everything went as expected, in plodding fashion. The middle section was particularly dire: Alicia Vikander won Best Supporting Actress; *Inside Out* won Best Animated Feature; *Son of Saul* won Best Foreign Film; *Carol* got nothing; the Earth revolved around the Sun; five cups of tea could barely keep me awake. The absolute nadir came when the fucking Minions presented the award for Best Animated Short, and Don Hertzfeldt's amazing *World of Tomorrow* lost out to some overrated film about bears (no, not that one.)

Alejandro González Iñárritu won Best Director, Brie Larson won Best Actress, and, of course, Leonardo DiCaprio won Best Actor. Larson deserved it; so did DiCaprio, in a way, though maybe not for this particular

film. But what made this section of the show watchable was a focus on real world issues. DiCaprio brought up climate change, saying, "Let us not take this planet for granted. I do not take tonight for granted." The producers of *Spotlight* expressed hope that the film's subject matter would reverberate in the Catholic Church. And, while I thought Lady Gaga's performance was about as subtle as a punch to the face, it raised the very serious, real issue of college campus rapes - making it even worse when she lost out to Sam Smith's wet sneeze of a Bond song.

Surely this was the best way to use the Oscars, as a platform to affect real-world change? The more interesting event will be next year's ceremony, when we can see if any of this has stuck - or whether this relic of "old" Hollywood will be forever doomed to remain in the dark ages.

Sam Gray



What did you think of this year's Academy Awards? Tell us at: @BoarFilm

**In other news...**

**Paul Fieg's *Ghostbusters* reboot/sequel now has a trailer**



**JJ Abrams' production company Bad Robot has introduced a new diversity quota in light of the Oscars controversy**



**The Lonely Island and Judd Apatow's production now has a title: *Popstar: Never Stop Never Stopping***



# Will Hollywood learn the wrong lesson from *Deadpool*?



Image: 20th Century Fox

The unprecedented mainstream success of R-rated superhero film *Deadpool* has led to much debate recently about the future of the mainstream superhero film, particularly around the issue of the adult nature of the film. While I did not like the film as much as many others have, I appreciated that the filmmakers really cared about the character and did their utmost to bring a faithful adaptation of the comic to the cinemas.

A lot of the success of the film is due to Ryan Reynolds, whose pitch-perfect performance as Deadpool has now defined that role in the way that Robert Downey Jr. has defined Iron Man, or Hugh Jackman has defined Wolverine. Another reason for its success is that Fox didn't hamper the character or the film by placing it within a strict PG-13 rating; by allowing for R-rated content, Fox gave *Deadpool* the creative freedom the film needed to

faithfully bring the iconic Marvel hero to life.

James Gunn, director of Marvel hit *Guardians of the Galaxy* has written perceptively that Hollywood will learn the wrong lesson about *Deadpool* – that the film was a success not because of the character but because of how edgy and extreme it was. I mostly agree with Gunn here. With the news that the home video release of the forthcoming *Batman v. Superman: Dawn of Justice* has received an R-rating, I can't help but worry that Gunn is right. A rating for such a film seems absurdly unnecessary. When has the audience EVER clamoured for an adult, edgy Superman film? Never. Batman may be another matter, not necessarily because of his character but because of the villains he faces. Either way, it seems absurd.

I think the debate around this needs to re-examine the issue. I don't think the concern is about adult content within these

films; after all, there have been several truly excellent R-rated superhero films already – *Watchmen*, *Dredd*, *Kick-Ass*, *The Crow*, *300*, *Sin City*, *Wanted* – but about the storytelling opportunities within Hollywood for superhero films. Quite often, by the time the average superhero film has made it's way to the big screen, there have been essential changes to both the character and storyline.

Despite it's success, this can be seen in a film like *Wanted*, or in the mediocre *Ghost Rider* films, or even the most recent (and abysmal) *Fantastic Four*. Yes, these characters might be ridiculous in concept, but that doesn't mean we can't take them seriously and adapt these characters faithfully.

*Deadpool* was a sure-fire success because of how faithfully it portrayed its characters; the same can be said of many of the successful Marvel Cinematic Universe films. If other studios and filmmakers are willing

to do the same with other characters, and not force them into ANY rating at all but allow for a natural storytelling flow faithful to the original comics, unhampered by rating restrictions, then that would be a positive legacy for *Deadpool*. We could get a truly great Superman film rather than the sordid and miserable *Man of Steel*; and characters like The Punisher and Ghost Rider might finally get their due on screen with the creative freedom that such projects necessitate.

Andrew Sztelho



What do you think of R-Rated superhero films?

Tell us on Facebook

## Hollywood? No thanks.



**Bethan McGrath** on why she's glad she didn't pursue her acting dreams

Image: Red Carpet Report on Mingle Media TV / Flickr

From as early as I can remember, to the age of 13 or 14, I'd always wanted to be an actress. As cringeworthy as it is to admit, I was one of those annoying children who would dress up in Disney princess costumes and force their parents to sit in front of an improvised dance or comedy routine. I took Drama in high school and did well in it; I went to weekend drama classes; I was even an extra in a few TV shows.

Acting was the only career choice that put butterflies in my stomach; being able to transform into anyone (and being paid to do it) sounded thrilling. I mean, didn't every girl at the time secretly believe that they could have been cast as Hermione Granger if they'd been in the right place at the right time? Had I pursued it further, I would have applied for an acting college or university, and might even have got some small parts by now. I would have been pursuing my dream. You know, doing that thing that we're always encouraged to do?

But, to be frank, I'm glad I didn't. Looking at the state of Hollywood today, there's no way I'd want to be a struggling actress in it. I'll leave aside the laboured point about the pressures that the media places on young women to look a certain way - if you want to know more about that then just Google 'Hollywood beauty standards' to find a vast amount of information written far more eloquently than I'm able to. The same sentiment goes for the pay gap between men and women; *Forbes* quoted that the top 10 highest paid male actors in 2015 collectively made \$431 million, whereas the females made a comparatively miserly \$218 million.

What's the reason for this? It isn't just that men think women are generally worse actresses. No doubt a web of subtle biases result in this massive disparity - one of which is typecasting. Think of your favourite action or thriller: now think of the female characters. There might be a wife or girlfriend who is kidnapped, or a few eastern European seduc-

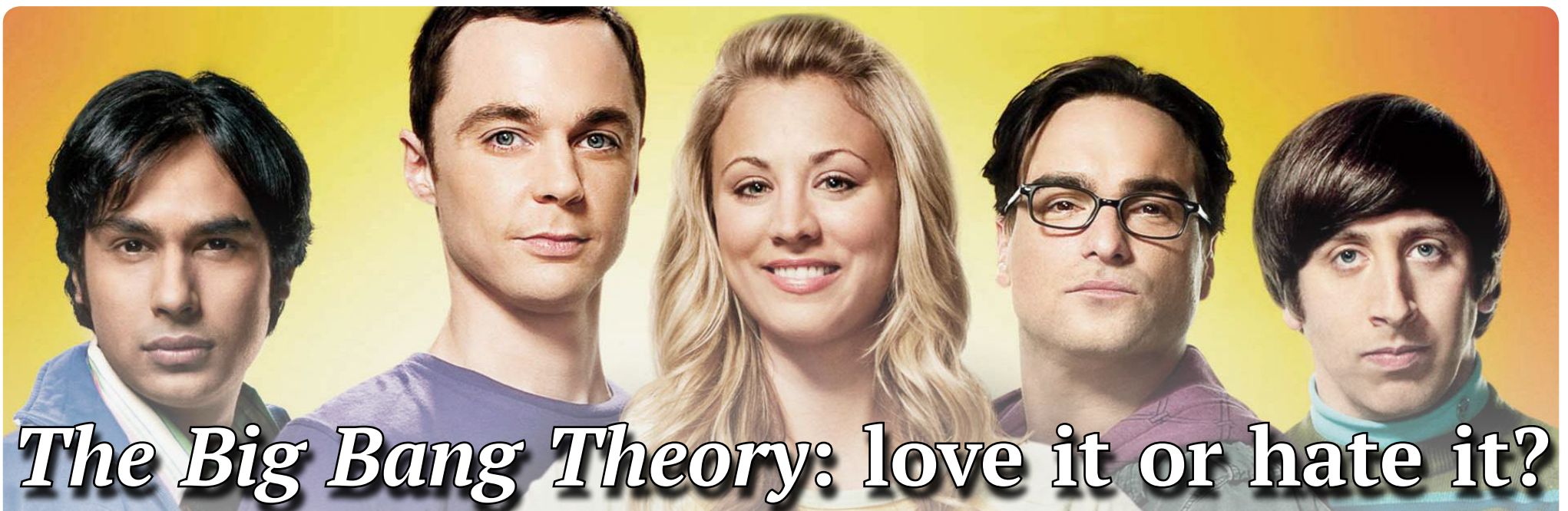
tresses who are used interchangeably to woo the male lead (and who probably die). Does the film give them challenges to overcome that aren't in some way woven into the narrative of the male protagonist? Probably not. But what about recent blockbusters like *Joy*, *Trainwreck*, and even the newest James Bond film, which boast fully-formed complex female characters?

There are millions of [actresses] stuck in the role of mother/girlfriend/titillating room decor.

Surely they're Hollywood's long-overdue response to the growing demand for films that tell the stories of women? The unfortunate reality is that only a tiny number of actresses are afforded the luxury of starring in these blockbusters. Jennifer Lawrence, for example, is at the forefront of this movement; she's been vocal about unequal pay and, in films like *Winter's Bone*, *The Hunger Games* and *Silver Linings Playbook*, she's been able to play a dynamic female lead.

Yet the fact remains that, as an actress, you have to reach a certain level of fame before these doors are opened up for you. For every one Jennifer Lawrence, there are millions of others stuck in the role of mother/girlfriend/titillating room decor. Even the idea that we are moving towards a more progressive, inclusive Hollywood might be wrong - last summer the legendary actress and general babe that is Emma Thompson said that sexism in Hollywood is actually getting worse.

So I'll take Emma's word for it - rather than the PR companies who insist that things are getting better - and thank my lucky stars that I took a humanities degree and will probably work in Starbucks instead. At least I might get paid the same as my male colleagues.



## The Big Bang Theory: love it or hate it?

**Reece Goodall: "A great piece of television"**

I can still remember watching the very first episode of *The Big Bang Theory* and enjoying it greatly. It's odd to think that we are now 200 episodes in, and it's still going strong – I love it!

Alongside *Parks and Recreation's* Ron Swanson (Nick Offerman), Sheldon Cooper (Jim Parsons) has been the comic creation of this millennium. With his bizarre worldview and unapologetic nature, he has proven the comedic heart of the show.

However, with the recent series' move into more dramatic territory, we have also witnessed masterful character development, to a standard few shows can pull off.

Easy as it is to dwell on Sheldon, it is worth noting the show's ensemble cast nature. All the lead cast members work together fantastically.

The show's humour covers such a spectrum too, from science in-jokes to slapstick. I haven't seen a show manage this successfully since *Frasier*.

Now, I don't think that it is perfect by any means – for example, I really dislike the character of Bernadette (Melissa Rauch).

It is also noticeable that, for the most part, the show relies on the lazy humour of implying that its audience and geek culture are losers.

However, *The Big Bang Theory* has been one of the consistently funniest shows on TV and, when it hits its heights, it is simply brilliant.

It will forever have its haters, but it will also forever be a great piece of television.

» Image: BagoGames / Flickr

**Eloise Millard: "Full of offensive stereotypes"**

As a 14-year-old, to say I was a fan of *The Big Bang Theory* would have been an understatement. Boxsets, t-shirts, posters... You name it, I had it. But as I got older, my social awareness heightened. I realised the show is full of offensive stereotypes.

Let's start with Raj (Kunal Nayyar), the only person of colour in the main cast. When he bakes or shows affection for his dog, or indulges in any typically 'feminine' activity, it's a joke – the other characters or the live audience laugh at his expense. The show unashamedly reinforces gender norms.

As for the women of the show, they are nurse-mothers to the male characters. Penny (Kaley Cuoco) is the 'dumb blonde', with innumerable jokes being made about her having multiple sexual partners or not being particularly intelligent. Leonard (Johnny

Galecki) essentially pesters her until she finally sleeps with him.

Not to mention that the show may well be set in a parallel universe where everyone is straight and cis, because any plotlines surrounding LGBT+ issues are painfully absent.

It's quite clear that Sheldon is coded as autistic – his compulsions, his struggles with intimacy, and need for routine are a huge giveaway. Yet, this too is made into a joke. The writers have the perfect platform to discuss serious issues and they never do it.

A lot has changed since 2007, yet the show seems incapable of making jokes that don't humiliatingly single people out. 200 episodes later, the whole pointing-and-laughing thing has been exhausted. For a show in its ninth season in 2016, *The Big Bang Theory* is probably the least progressive thing on the air.



Boar TV brings you the top five television programmes this Easter season, as voted for by TV section contributors:

- 1 **Daredevil S2 premiere: 18 Mar / Netflix**  
Netflix's superhero smash is back for a second helping.
- 2 **Game of Thrones S6 premiere: 25 Apr / Sky Atlantic**  
Is Jon sticking around? Will Daenerys finally arrive? Who will die? So many questions...
- 3 **Unbreakable Kimmy Schmidt S2 premiere: 16 Apr / Netflix**  
Get ready for more antics from the hit comedy; fingers crossed for a Pinot Noir reprise from Titus.
- 4 **Fresh Meat S4 finale: 28 Mar / Channel 4**  
The journey ends for our favourite students – will their experience be reflective of Warwick finalists?
- 5 **The Night Manager S1 finale: 27 Mar / BBC One**  
The Tom Hiddleston thriller wraps up – what twists and turns can this finale throw our way?

## The best rebirths on the box

**Dennis 'Dirty Den' Watts**

"Hello, princess" marked a new chapter in *EastEnders* history, as one of the show's most iconic characters, 'Dirty Den' returned to our screens.

As he walked out of the shadows of his former self in September 2003, it soon became clear that Leslie Grantham's Den Watts still had the charm and charisma to attract millions of viewers as the Queen Vic's original landlord. Over 17 million people tuned in to watch.

The iconic nature of Den's character – and the standout acting from Grantham and the surrounding cast – seemed enough for the audience to forgive a storyline that was unrealistic even by *EastEnders'* standards.

The character was initially thought to be dead having been shot in 1989, by a gunman whose weapon was held concealed in a bunch of daffodils.

Den's second stint on the popular BBC soap was filled with the same thuggery as his first.

Although nothing ever quite matched up to "Merry Christmas, Ange" – his relationship with his daughter, Sharon (Letitia Dean), was a standout feature, as his manipulation of other people seemed to reach its peak.

**Ellie Campbell**

» Image: Genevieve719 / Flickr

**Alison Dilaurentis**

The surprising return of Alison DiLaurentis (Sasha Pieterse) was one of the main plot twists in *Pretty Little Liars*.

The series begins when Alison suddenly disappears one day in September, leaving her friends searching and trying to discover what has happened. Although Alison's friends believe that she may still be alive, this hope is shattered when her body is found, one year after her disappearance. The autopsy indicates that she was buried alive. After seasons of searching for the truth, Mrs Grunwald (Meg Foster) finally confesses to helping Alison out of the ground in her escape from the series villain, 'A'.

I think this plot worked so well because I believed for such a long time that Alison was dead, but then found out that all the speculations I had over the seasons were true. This kept the plot exciting for me, and I could never wait to find out what was going to happen next.

**Grace Brooks**

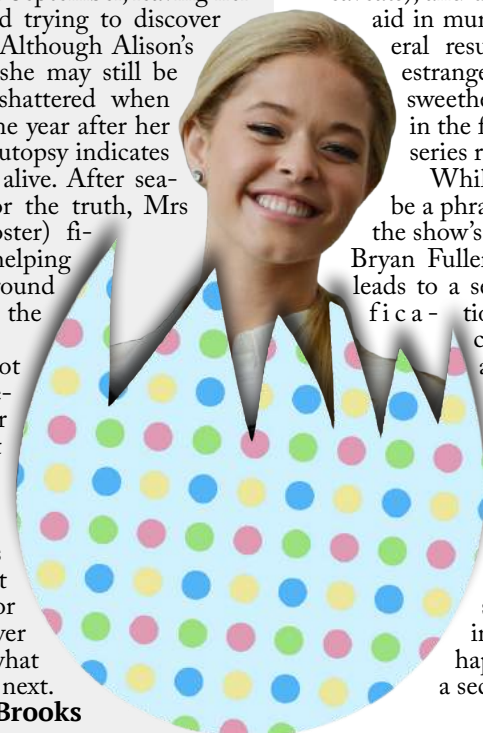
**Charlotte 'Chuck' Charles**

*Pushing Daisies* is a show primarily about resurrections – the protagonist, Ned (Lee Pace), has the secret ability to bring dead things back to life (with a few caveats), and uses this gift to reluctantly aid in murder cases. But it's the literal resurrection of his beloved, estranged, and dead childhood sweetheart Chuck (Anna Friel) in the first episode that lends the series real heart.

While 'life-affirming' may not be a phrase usually associated with the show's creator – *Hannibal* writer Bryan Fuller – the revival of Chuck leads to a series of less-literal revivifications, from Ned's increasing confidence to Chuck's agoraphobic aunt finally being able to leave the house.

Chuck's resurrection is dead centre (pardon the pun) of a show which, while mostly concerned with grisly murders, is also about seizing the day, overcoming all obstacles, and what happens when we are given a second chance at life.

**Eleanor Dawson**



# What makes a grand finale?

Sam Gray on the best and worst ways in which shows have ended, and the genius that is *The Sopranos*

It's strange to think that before Richard Kimble (David Janssen) finally caught his One-Armed Man in 1967, there was no such thing as a series 'finale'. Shows would produce a bunch of self-contained episodes, which would add up to a season and this would air for a month or two, then stop, and that was that.

Over the five decades that followed, things changed. While we might not have wanted our favourite show to end, we came to expect that, if it was to end, it had to be an event – a big, emotional, satisfying conclusion to everything that came before, which would both validate and elevate our love for the show's universe.

It's no surprise, then, that most finales suck. For one to work, it has to rely on its preceding content being consistent and effective, adding up to a logical, resonant conclusion. But history has proven that most television varies wildly from week to week as writers, showrunners and actors of varying degrees of talent are shuffled about like cattle. Most shows, which run on until their audi-

ence gives up or the money runs dry, would have benefited from getting the chop a few years earlier.

A recent culprit of this is *How I Met Your Mother* which united critics, audiences and the rest of humanity in the kind of scorn normally reserved for perpetrators of animal cruelty (or Katie Hopkins). Other shows, like *Dexter*, *Weeds*, *True Blood* and even *Oz* are forever destined to be recommended to others with caveats – because of final episodes that are merely symptomatic of their preceding periods of rubbishness.

Not all shows have this excuse. Both *Battlestar Galactica* and *Lost* doomed themselves to failure by posing questions and mysteries too big for their shows to handle. This made their resolutions – 'God did it' and 'everyone was already dead', respectively – feel cheap.

Some shows have opted to go for a novelty 'twist' in place of actual storytelling, which is pretty much guaranteed to piss people off (see: *St. Elsewhere*, *Roseanne*, *Ne-*

*whart*, etc.).

What unites our most beloved finales, however, is the ability to please their crowd with something sad and sweet that gives everyone the send-off they deserve. There's a reason why 125 million tuned into the final episode of *M\*A\*S\*H*; a record broken only by the Superbowl in 2010.

**Sometimes the hardest thing is letting go; we just need a kick to send us in the right direction.**

It's the same reason why *Friends* and *Cheers* are still held up as classics of their genre: their finales were a little teary, a little funny, and wholly satisfying for their devotees around the world.

For me, the best finales are the ones that both stay true to the spirit of the show, and also give the viewer something further to ponder; something to enrich any subsequent r e -

watches. Good candidates would be *The Mary Tyler Moore Show*, *The Shield*, *The Office* (UK) and *The Wire*. I've heard the *Mad Men* one is good, too.

But, without a doubt, the best finale of all time – to my favourite TV series of all time – is 'Made in America', the conclusion to *The Sopranos*. Its final scene saw mob boss Tony Soprano (James Gandolfini) sit down at a diner with his family. The tension rose throughout, as we expected a hitman to come along and blow his brains out. But, at the crucial moment, the show cut to black. Credits. The end.

Some people got very angry, at first thinking that their electricity had cut out, then that David Chase, the show's creator, had short-changed them somehow. Some wrote long, over-analytical essays about what it all really meant.

Out of the chaos, though, one thing was certain: it was the most haunting, aggravating and decisively final way you could ever end a show. Sometimes the hardest thing is letting go; we just need a kick to send us in the right direction.



» Image: Home Box Office Inc. and Sky

## Our favourite telly title sequences

### Mad Men

The cult show *Mad Men* may have finished, but its animated opening sequence – created and produced by Imaginary Forces – is cool and sophisticated enough to be as iconic as the show.

Set to RJD2's jazzy 'A Beautiful Mine', the dream-like sequence deservedly won its own Emmy for its depiction of a shadowed figure, lost and imprisoned in the American dream that he's selling. When his office collapses around him, he tumbles from a skyscraper with the monochrome colour scheme being broken up by the surrounding buildings featuring themes of the show – for instance, the tension between being a suave ad man and having an ideal nuclear family. The final shot of this figure in his seat, cigarette in hand, with his back to the viewer, will forever be mimicked, reinterpreted and obsessed over.

However, fan theories that it foreshadows the series' end, or even 9/11, add to the idea that the titles encapsulate the heart of the show: the complex and fragile nature of life.

Daljinder Johal

### Person of Interest

"You are being watched." There probably isn't a show that gets more to the point in the opening titles. From the very beginning of each episode, *Person of Interest* sells the paranoia and the comic book-y personas of the anonymous heroes who protect people from crimes before they even happen. For the premise and the characters, the theme song is suitably heroic and grandiose, but contrasts with the black and white montage of pseudo-CCTV footage of the protagonists hidden among a crowd.

Even after a long hiatus, Harold Finch's (Michael Emerson) expository monologue that accompanies the opening credits is enough to raise the heart rate.

Everything that follows more than lives up to the promises of the show's opening titles.

Kambole Campbell



### Game of Thrones

Who can help but hum along with the incredible opening theme tune to the HBO hit, *Game of Thrones*? Not only is the orchestral track, by Ramin Djawadi, one of the most epic in the history of TV, but the visuals are incredibly beautiful and plot-relevant!

The intricate cogs and gears moving together hint at the hidden organisation in the shifty world of Westeros. In every opening sequence, the major locations in that specific episode are shown, giving you an idea of the plot to come, and the sun in the title-card symbolically shows world-building events. The amount of dedication in that alone is incredible, but then you also have the sigils of the characters showing up next to the actor names... how perfectly geeky and awesome!

Christine Wong

### Dexter

The *Dexter* opening credits are ingenious. Appropriately set to a song named 'Dexter Main Title', this eerie tune perfectly accompanies the visceral shots of Dexter's (Michael C. Hall) morning routine.

We see extreme close ups of our favourite serial killer eating his breakfast, having his morning shave, flossing, and dressing. The framing of the shots make even the most repetitive, simple tasks appear gruesome, such as the juicing of a blood orange and clearing up blood droplets caused by a shaving cut.

As we get to know Dexter throughout the seasons, we come to realise this morning routine manages to mirror the type of life he leads; a blood spatter analyst who moonlights as a serial killer. From Dexter's initial unapologetic swatting of a mosquito, to the final wink at the viewer, these opening credits truly capture the essence of *Dexter* in just a few short moments.

Milly Cooksley

» Image: Genevieve719 / Flickr



» Adele wins big at this year's Brit Awards photo: Laura Dorney / Flickr

## Brit Awards 2016: Booze, Bieber and Bowie

Against all odds, I managed to score tickets for one of the biggest music events of the year: the Brit Awards. Despite the nosebleed-inducing seats, the ceremony was spectacular, and celebrated the very best of British talent.

This past year was one of the biggest in British music, seeing the passing of David Bowie, the return of Adele, the chart-topping success of Jess Glynne, the split of One Direction, and the last ever Coldplay record. Alongside a host of big performers from around the world (Rihanna, The Weeknd, Justin Bieber), this laid the foundations for a terrific night ahead.

With a beer and a bottle of wine in hand, it was show time. Then the real music began. Coldplay took to the stage to perform 'Hymn For The Weekend' with a multi-coloured flower backdrop, flamethrowers, flying confetti and rainbow visuals on hanging screens. Thereafter came the first award of the night. Adele won the first of her four nominations, British Female Solo Artist, with support for pop artist Kesha publically announced during her acceptance speech.

**A fiery performance of 'Sorry', reminded everyone once more that Bieber has really brought the bangers this past year**

Following this came a wave of high-pitched cries and screams for Justin Bieber. Starting with a simple acoustic rendition of 'Love Yourself', he led into a fiery (not metaphorical) performance of 'Sorry', full of pyrotechnics and half-hearted dance moves, reminding everyone once more that Bieber has really brought the bangers this past year. The winner for British Male was then announced – well-deserved by James Bay, who had a fantastic year releasing his debut album, playing endless live dates around the world, and performing a superb afternoon slot at Glastonbury. Equally-deservingly, the glorious Tame Impala became Best International Group, with one of the best albums of the last year.

However, some were not so lucky. After a

gorgeous, show-stopping live medley by Jess Glynne (that once more reminded everyone just how many hits she has), she was unfortunately snubbed for British Breakthrough. Winners Catfish and the Bottlemen were the weakest of the nominees, especially compared to the recent success of both Wolf Alice and Years & Years. Nonetheless, the night continued with unsurprising wins by Coldplay, who took home Best Group, Justin Bieber, who won best International Male, and a second win for Adele with Best Single.

**Things were put into perspective as to just how great British music is at the moment**

Then came the next three surprises. Rihanna finally made it to perform at a music event. And not only that, but she was accompanied by American rapper SZA to perform a snippet of album track 'Consideration'. Trailing from this came the subtle electronics of latest single 'Work', when Drake came onstage to be grinded on by Rihanna whilst humming his soulful vocals to an ensemble of audience screams.

The night subsequently continued with yet another surprise, as Adele took to the stage to receive the Global Success Award. With Adele crying and genuinely shocked about how many records she had broken in just a few months, things were put into perspective as to just how great British music is at the moment; talented artists are gaining international respect and acclaim.

Following Bjork's worthy win for Best International Female, it was time for yet another surprise. The tribute for David Bowie was incredibly touching, with Annie Lennox and Gary Oldman showing a great deal of respect for the icon. But the surprise element was when New Zealand's finest, Lorde, performed a humble rendition of 'Life on Mars' alongside Bowie's band, making the night worth it.

Another underserved win followed, this time with One Direction winning Best Artist Video. How-

ever, my mood was lifted when 'The Hills' echoed throughout the arena, with thumping bass and The Weeknd's soulful vocals creating yet another highlight. Also noteworthy was Little Mix's fluorescent-covered, tribal-drummed 'Black Magic' that got the audience on their feet, singing along to one of the catchiest singles of the year.

As the night began to close, it was time for the biggest award of the night: the coveted MasterCard Album of the Year. Having won three awards already, was Adele going to win again? Of course she was, and not just because she is Adele, but also because '25' was the best record nominated, and the most important release of the last year. After this glorious win, Adele took to the stage to perform the sensational 'When We Were Young'. It was truly a moment; the whole arena was in awe, mesmerised by the vocals of an artist who is the epitome of raw British talent, an artist who truly deserved to go home with four awards. All in all, the Brit Awards 2016 was a rollercoaster of emotions, and one of my lifetime highlights. My father and I felt astounding-ly lucky to have been in attendance.

**Jay Chauhan**



» Image: Liliane Callegari / Flickr

## Understated genius: untitled unmastered.

With little fanfare or fuss, Kendrick dropped *untitled unmastered.* last Friday, March 3rd. A collection of cuts, 34 minutes long in total, they were originally ditched for one reason or another in the making-of last year's genre-defining *To Pimp a Butterfly*. Compare the hyperbolic hullabaloo with which Kanye's *The Life of Pablo* was released last month – among Twitter wars and album name U-turns – to the understated assurance of *untitled's* modest release, and you can begin to understand why some no longer consider Kendrick merely a pretender to the rap throne. TPAB's 15 tracks were almost 80 minutes long already: the fact that any more material came of those sessions, equal in genius and stature to the supposed cream of the crop, is a testament to his game-changing, awe-inspiring genius. He is, at the moment, unquestionably, unparalleled.

Fleshing out TPAB's kaleidoscopic dissection of racial politics, yet more wrath is exacted against the oppressive, corporate sh\*t-sucker-y America seems subsumed by ("Telling me that he selling me just for \$10.99"). Hope comes, eventually, later on. You just have to wait. Much has been made of 'untitled 01' and its apocalyptic scene: "The ground is shaking, swallowing young woman/ With a baby, daisies, and other flowers burning in destruction./ The smell is disgusting..." It's a bitterly bleak picture Lamar paints. As an orchestra tunes up, and strings, drums and brass muddle and jar, that discordance reflects the disharmony the rapper increasingly strives to achieve in his music, mixing traditional markings of hip-hop with free jazz and uncompromising narration. There's no better example of this than standout track 'untitled 07'. It'll all about greed and materialism and celebrity culture: "Drugs/ Fame/ Chains won't get you high as this". Composed of three movements, the first sees traps slam and bass boom over the catchy call of "levitate, levitate, levitate", before giving way to two milder, more soulful affairs. It's a triptych of terrible beauty.

The creeping, descending bass riffs on 'untitled 01' and '05' are exquisite too. The latter's particularly so, calling to mind Nas' 'NY State of Mind'. Kendrick may have some way to go to match Nas in terms of narrative stature, but with each release he's growing taller and taller. *untitled's* a darker, more pessimistic listen than its predecessor. Perhaps more melodic, it's certainly more melancholic.

**Stephen Paul**



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# Jamie Woon: “It’s about getting closer to the potential”

Whilst interviewing Jamie Woon prior to his performance at the O2 Institute in Birmingham, one of our most insightful conversations concerned the role of different artists in shaping his musical identity.

He outlined the initial influence of Radi-ohhead (“I thought I wanted to be in a guitar band and then they did *Kid A* and I was like oh shit, guitars aren’t cool anymore”) and Jeff Buckley before getting “into more soul music” like Marvin Gaye.

Watching his set, it’s easy to see how his music operates at an intersection of these influences: embracing the emotional ache of Buckley’s voice, the R&B of Marvin Gaye, and the electronic experimentation of Radi-ohhead. Woon’s ability to link a wide array of styles is clearly something he prides, saying that part of making a record is “about having a wide palette of sounds you’re exposed to and that you like.” A point of greater pride, though, should be that these influences never eclipse his originality as an artist. Artists are often weighed down by taking too much from their idols, but Woon’s ability to both embrace and sidestep them hits me constantly during his performance.

Some of the highlights of the night included Woon’s 2010 single, ‘Night Air’, and his collaboration with Willy Mason, ‘Celebration’. According to Woon, ‘Night Air’ works so well because of the way he and co-producer Burial complement each other; Jamie is “always thinking about the guitars or vocals,” whereas Burial “has a good mind for that kind of conceptual mood” that “was really inspiring”. Thanks to a great sound system and an immensely talented backing band, each flourish of the song, including Burial’s amazing kick drum samples (“stone

cold winners”), had its full impact on the audience. The same can be said for ‘Message’, which is effective through how smoothly different components are added and taken away – most notably the backing piano.

As for ‘Celebration’, Woon’s voice has never sounded better, and it’s testament to the charisma and talent of his backing singers that they were able to do justice to Willy Mason’s part, and even add something extra.

**“Trying to reach the potential; you’ll never get there, it’ll always be a bit sh\*tter than that...”**

Our conversation continued to expand across a variety of subjects, including a drunken Thundercat story and the niche genres that people attempt to place his music in, such as “post-dubstep”. Most significantly, we discussed both his process of making music and his progression as an artist from *Mirrorwriting* to *Making Time*. Woon nicely sums up his mentality in making a record, saying that it’s all about “Trying to reach the potential; you’ll never get there, it’ll always be a bit sh\*tter than that...but it’s about trying to get closer to that, and I did get closer to that with this record.” When a show is so succinctly and effectively pulled off, with the increased sophistication and nuance of his sophomore album on clear display, it’s hard to argue that Jamie Woon only continues to reach his potential as an artist. For me, “you’ll never get there” is testament to the fact that Woon will always strive to be better, so here’s looking forward to what he does next.

**Matthew Kent**

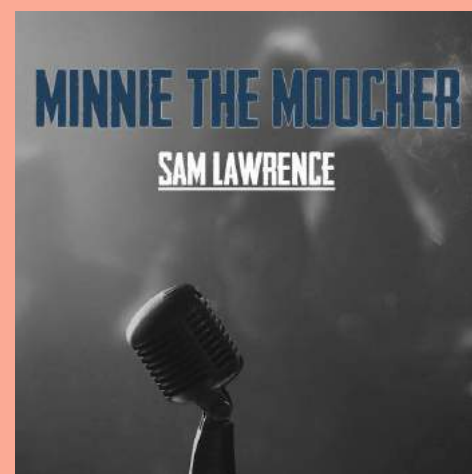


» Image: scannerFM / Flickr

## Warwick student releases his second single

Warwick second year theatre and performance studies student, Sam Lawrence, has already achieved more in the music world than most of us ever will. With a top 75 single under his belt since 2014, Sam’s latest track, ‘Minnie the Moocher’ is released this month. A gramophone needle crackles under a spoken sample over the smoothest of saxophone solos. Then, over slinky cymbals, Sam’s honey-like voice launches into the tale of Minnie, recounting her relationship with a “cokey” and her dreams of living with a king. An original arrangement of the *Blues Brothers*-famous hit, the tune’s sped up and given a new lease of life 85 years after Cab Calloway originally recorded it.

**Jess Mason**



# Foals rip apart the Barclaycard Arena

Foals are famous for their live shows; from their legendary early living room to the intense intimacy of academy-sized venues. Would their promotion to a 15,000 capacity venue change this? Of course not.

Support came from two members of Peace drunkenly pressing play on an iPod, and from Everything Everything – possibly the most underrated band with the most criminally overlooked album of the year.

Opening with ‘Snake Oil’, anyone who thought Foals’ rise to arenas would lessen their live show intensity was proved wrong when the first drum beat kicked in. Mosh pits emerged, almost instinctively, as if Foals songs just emit aggression-stimulating pheromones. This was equally sweaty, intense, and impressive thanks to the production and the scale of their most recent album, *What Went Down*.

In spite of *What Went Down*’s success, seminal math pop debut *Antidotes* (2008) got its deserved fair share. ‘Olympic Airwaves’, ‘Balloons’ and ‘Red Socks Pugie’ proved very danceable. 2013’s *Holy Fire* offered notable highlights: ‘Providence’ found a gear above that of the album version, including two filthy false endings; ‘Inhaler’ left lots of audience members short of breath; and frontman Yannis Philippakis performed ‘Late Night’’s guitar solo like a ballroom dance, gliding gracefully around the stage. While Philippakis unquestionably steals the show – a man of few words and fewer inches in height commanding such respect and adoration – an honourable mention must go to his bandmates. Jack Bevan (drums), Jimmy Smith (guitar), Walter Gervers (bass) and Edwin Congreave (keyboard) all add intri-

cate details to the delicate construction of the behemoth of sound that is Foals.

The succulent ‘Spanish Sahara’ blissfully permeated throughout the Barclaycard Arena, providing a welcome break to the moshing madness that had not ceased since the band walked on stage an hour earlier. As the song built, the crowd, as is tradition, sunk to the sticky Birmingham floor, finding empty beer cups and stray shoes lost on the arena battlefield. The local charity shop mustn’t have been

believed their luck the following morning, with the sheer number of pieces of clothing discarded, like a space shuttle ejecting its rocket boosters after take-off, for the sake of maximum audience performance and enjoyment.

Dedicated to deep-sea divers, a very school teachers, anyone working in milkshake parlours, and Yannis’s mum (for obvious reasons...), ‘A Knife In The Ocean’ was a welcome inclusion from the latest album. Alongside ‘Spanish Sahara’, it’s a decelerated, slow-building song, allowing for a breather; both are pieces of musical beauty in which it is easy to lose one’s self. Yet, at the same time, both songs are almost the antithesis of one-another. Although ‘Spanish Sahara’ is peaceful

and pleasurable in its aims, ‘A Knife In The Ocean’’s harsh guitar chords stunned the audience into a painful submission towards the end of the set.

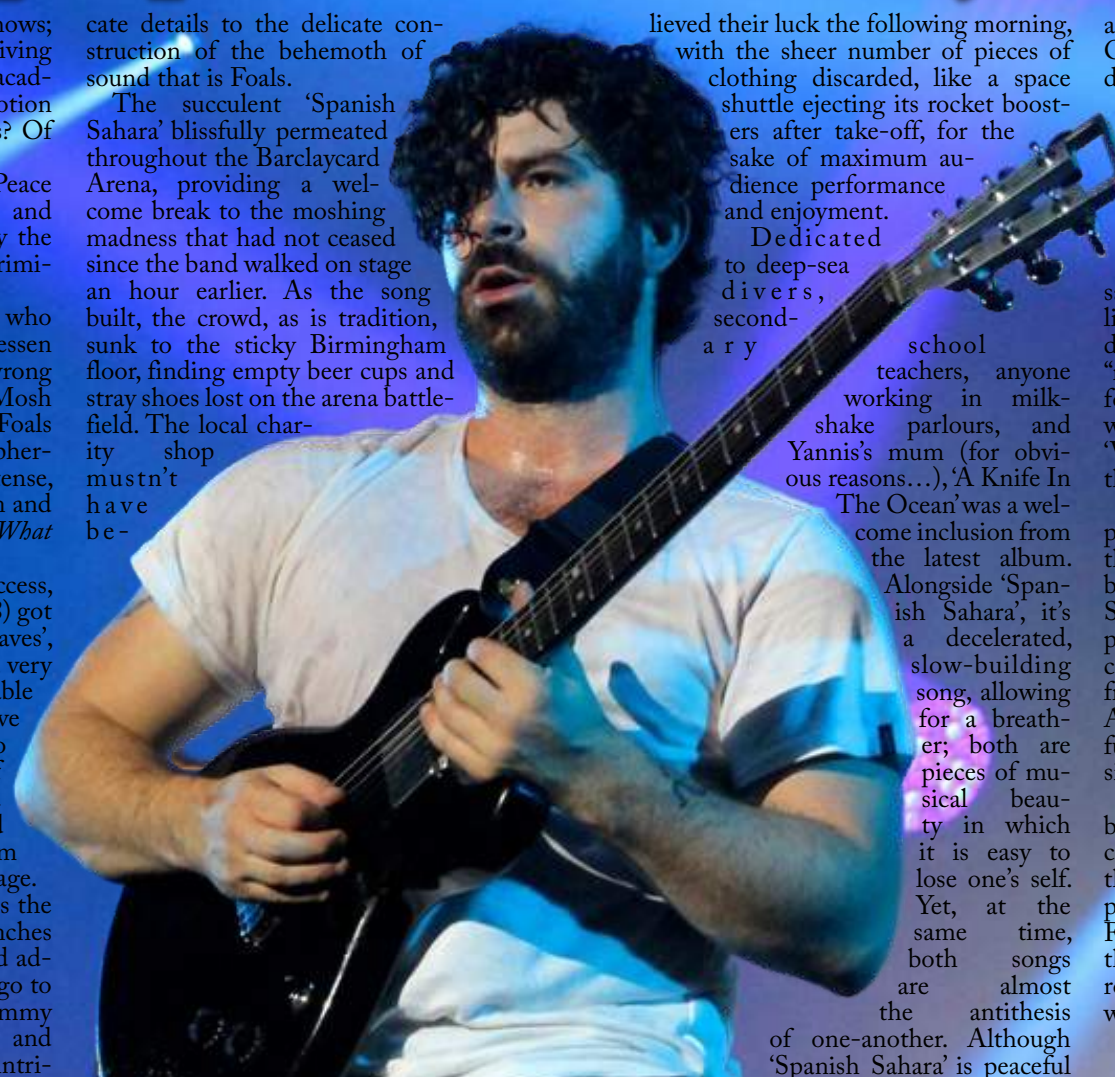
As Foals’ hardest rocking single, ‘What Went Down’ resumed the chaos, inciting riot-like pandemonium. Whether it was me being corny, or perhaps the fruity smell from a nearby e-cig, as Yannis professed “When I see a man, I see a lion”, I saw not a crowd of people, but a crowd of lions, such was the feline ferocity of the audience. They once said their music aimed to “mimic the sound of the solar system”, but for five minutes the crowd got an insight into what the end of the universe would look like: ‘What Went Down’ was the soundtrack to that apocalypse.

During closer ‘Two Steps Twice’, Philippakis was denied a staple of any Foals gig: the chance to showcase his parkour skills by jumping into the crowd from a balcony. Searching through the seated sections for a platform from which to leap, he finally conceded defeat – perhaps the only thing lacking from an otherwise very impressive statement. An hour and forty minutes was enough to further assure me of their credentials – and, simultaneously, almost kill me.

Foals oozed the confidence and strut of a band recently receiving the Best Album accolade at the NME Awards, nominated for the Best British Band Brit Award, and topping this summer’s Reading and Leeds bill. Foals have grabbed the challenge of leading the much-needed new generation of British rock bands, and seem to be galloping away with it.

**Nick Harris**

» Image: Alter110 / Flickr



# A Boar Farewell



**Hiran Adhia**  
Editor-in-Chief

**Bethan McGrath**  
Deputy Editor-in-Chief, Comms

**Jake Mier**  
Deputy Editor-in-Chief, Website

**Sam Evans**  
Deputy Editor-in-Chief, Production

I am not very good at goodbyes. And I am certainly not ready to say goodbye to this paper which has been my lifeblood for the past three years. Every minute I have spent editing, reading and writing has not only developed me as a person, but has reminded me every single day that students are worth fighting for.

You are worth fighting for. When I took on this role, I didn't realise how much of a struggle it would be. We have been instrumental in tackling the university, the SU and other more important things like ignorance, apathy and hate. We have printed over 400 pages this year, and 1 million words. We have had over 500,000 page views on the website and 500 downloads on the mobile app.

However, these numbers don't tell even a fraction of the story. The real truth is that working in this organisation has given me purpose. It has got me up in the morning and kept me up at night. The stories that you have been telling have made me cry, laugh and clap on more occasions than I care to count. For this and for all of the support that you have given us over the past three years, I don't think just saying thank you is enough.

I felt something. More than my course, or my friends or my career goals, I felt pride. Proud to be part of Warwick and everything it stands for. This publication has lasted for 43 years and now I have finally understood why.

Because we need a voice. Students need this platform to speak to each other. We need you to give us something to print. So whatever you do, please don't give up on us. Hopefully this year has showed you what we can do - now watch us fly. Goodbye and good luck. I've had the time of my life.

Without labouing the point, I didn't have a very good time fitting in before university. Stretching my mind back to the beginning of my first year, I remember my apprehension upon arriving. The nerve's only increased after going to *The Boar's* welcome talk, and listening to these older people who seemed to be doing such a cool thing. I was so inspired by their motivation and passion, and decided to apply for a deputy section position right there and then.

Three years on, and I'm at the end of my time on the *Boar* exec, stepping down from the senior editorial team. I've had laughs and tears, and done some of my best work in the *Boar* office.

Before uni I thought that student journalism was just practice for the real stuff, and that it wasn't real work. But I've been proven wrong, and continue to be impressed by the quality by the work that *The Boar*, and other student publications, put out.

I suppose that I want this to be a thank you, to all of the wonderful people who have written for and edited this paper; every day I want to be more like you. You inspire me to work harder, learn more, and be better. The fulfilment I get from working on this paper has helped me feel that my worth isn't just dependent on my grades. After getting a bad mark in an essay, I was always cheered up by spending time in the office, or reminded that there are more important things in life by reading some of the hard-hitting stories that we published.

If you told me in my first year that I'd be where I am today - in both confidence and happiness - I'd never have believed you. So thank you.

When I first came to Warwick, I remember being seriously impressed by how professional it seemed for a newspaper that is entirely self-funded and independent; it had been named Student Publication of the Year 2013, its alumni had gone on to real careers in actual journalism, and there were about 200 other people sat with me, displaying eagerness to get involved.

As I progressed from writing film reviews to becoming Deputy Editor-in-Chief (via a year's stint as Deputy Music Editor), I realised that *The Boar* was really just an assortment of normal students, most of whom were as clueless about shorthand and the direction of their lives as me.

And yet, despite not being paid to do what we do, and all too rarely receiving external recognition for our efforts, this exec - which I've been very lucky to be a part of - really has passed for the real deal. It's been a lot more work and stress than I imagined it would be, but - as the number of SPA awards the paper and individuals working on it have recently been nominated for shows - the efforts we've all made have paid off. Of our many collective achievements over the past year, I'm personally very proud of (and super grateful to our developers Tom Golden and Tom O'Brien for) the slick new website we have launched this year, and the success of our 50th Anniversary Speaker Series.

But for all the accomplishments and (we hope) accolades, I can't say I've enjoyed any part of editing *The Boar* more than I've enjoyed the friends I've made through it. Whether the photocaptions are in Adobe Caslon Pro or PT Serif, *The Boar* will always be a special society.

They say the pen is mightier than the sword. And while I haven't yet been challenged to a duel in the piazza during my time here at Warwick (there's probably still time though) I don't think I'd dispute that.

We've taken on racism, sexism, corruption, rape, mental health... and I think we've done fairly well at it. Yeah alright, we never got round to the really important stories like compiling the top Yaks I saw when I was on the toilet or best photos on Kasbah's Facebook page like I wanted to (if *The Tab* ever runs a feature on the funniest looking trees around campus I'll know they're stealing my ideas), but I like to think we managed to touch on the issues that matter.

The hours spent in the office were long. Like really, really long. Long to the point that every other Saturday seemed like a black hole from which neither time nor light nor enjoyment could escape. But it was the little things that reminded me we were maybe doing something valuable. An email from someone saying a particular story had resonated with her. The fact that the distribution bin in the library was nearly always empty (we're still trying to sort that out, honest. We're just too popular). The free canapes that came with the speaker events (cheers PAIS department), but that's an entirely selfish reason if I'm being honest. Students still have to eat.

Where *The Boar* will go after I shuffle off this mortal coil and head into the real world, I have no idea. All I pray is that I don't check on the website in a few years and see "19 Reasons The Bread Oven Is Bae. Number 6 Will Shock You!" #pray4print.

Is this the farewell?